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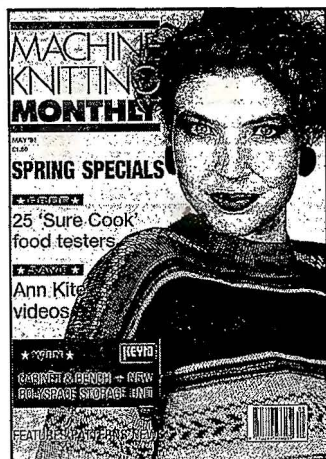


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Volume 6, No. 2
May 1991
ISSN 0269-9761

Dear Readers

It's the merrie month of May once more and Spring is well under way but there is still time to take advantage of the special price at which readers can buy Ann Kite videos. You need not be a brand new knitter to find one or more in her range really helpful in clarifying techniques which give you trouble or those you have never tried or perhaps not thought of attempting.

Keyto have this month provided a super Hornblower cabinet and bench as the first prize for our competition and for the runner-up there is a Rolyspace, a clever sewing-kit cum accessory box which is the latest addition to their range. You also have the chance of entering the draw for 25 free samples of a liquid crystal tester which lets you know, by its colour, whether your food is thoroughly and evenly cooked.

When you've checked out all these 'specials' I hope you will find lots to knit among patterns that range from flowered Fair Isles to the first sleeveless top of summer and lots of information, advice and a few smiles among the features.

Sheila

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STYLING

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Machine Knitting Monthly is published monthly by Machine Knitting Monthly Limited, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Typesetting by RSB Typesetters. Colour separations by Ridgeway Litho Limited. Printed by Headley Brothers Limited. Distributed by Seymour, Windsor House, 1270 London Rd, Norbury, London SW16 4DH. No part of this magazine may be reproduced or utilised in any form by any means, mechanical or electronic including photocopying, recording or by any information storage or retrieval system without first obtaining the written permission of the publisher. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or

NEWS LINE

Fax or 'phone 0386 833489
your direct line to our News Editor

Ken Freeman

We start this month with the long awaited sequel from John Allen, **Fabulous Fair Isle**, published by Lochar Publishing. Having had a look through the book I found it full of information about Fair Isle, including the background history as well as patterns. You will find descriptions and photographs illustrating the environment in

previous books, then you know just how much information he can pass on. This hard-backed book has one hundred and twenty pages, with seventy colour and fifty black and white pictures. It costs £16.00 and is available at good book shops and general dealers. Further details about



BOOKS AND PATTERNS

which the Scottish knitters work and brief descriptions of the life style in which the fabulous patterns are created. Full of illustrations and graphs, you will find much use for this book on your bookshelf! John, as you know was instrumental in the setting up of the knitting department of the Royal College of Art and I feel that he is someone who helped give credibility to our craft in those circles! If you have copies of his

stockists can be obtained from Lochar Publishing, High Street, Moffat, Scotland, DG10 9ED.

I do like Trisha Whitfields' designs and I know that she has several new ones on the market. Featuring both Yeoman Yarns and Bramwell the designs include dress, jacket, and tops. Leaflets 408 and 409 are the Bramwell designs and leaflet D501 includes the five Yeoman designs. You can write for further information, but please include an SAE to Trisha Whitfield at 5 Brentwood Avenue, Cadishead, Manchester, M30 5JS.

Talking of Yeoman Yarns. I have a selection of design leaflets and a pattern book from Yeoman, created by Kris Carter and June Brereton respectively. The design leaflets by Kris Carter use a selection of Yeoman yarns and feature a chenille evening jacket and Elsa classic jumper, among others. The designs by June Brereton in Pattern Book 8 include suits, jackets and sweaters. For further details about stockists write to Yeoman Yarns Ltd., 31 High Street, Kibworth, Leicestershire, LE8 0HS.

I know this lady specialises in something that we all need help with from time to time. **Size Right** is, as the title suggests, a book that helps you get your sizing right, including shaping, tension and much more. The book which includes a spare set of sizing tables, costs £4.95 including postage. For further details please send an SAE to Anne Kent, 28 Quail Gardens, Seladon Vale,

YARNS

Forsell Pure New Wool two ply Superswash is now available in twenty seven colours, whilst the four ply now comes in twenty. This very popular yarn is machine washable and is not as tickly as some pure wool yarns. The colours cover everything from school blues, greens and greys to the more fashionable shades. For further details of your local Forsell stockists and information about shade cards write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicestershire LE8 2SG, but please enclose an SAE.

The new **Bramwell Chunky Mohair** is on a 450g cone and is a 78% mohair/13% Wool/9% Nylon yarn. Looking at the shade card I can see that the colours are quite lovely and include Violet, Kingfisher and Antique Rose. Ask at your Bramwell stockist for details about shade cards for this range.

Cotton is becoming more and more an all year round yarn. **Amberyarn** have sent me the shade card of their latest yarn, a four ply 100% cotton yarn available on a 350g cone. Launched with thirteen shades, and more to follow, the colours include those for the coming summer. For details of Amberyarn stockists and shade card, please send an SAE to Amberyarn, Dock Mills, Dealfield Terrace, Clifton,

With more and more natural yarns coming on to the market. I am pleased to see that here in Britain we are actively breeding Angora for our own luxury yarn, having had to depend upon French Angora in the past. **Merton Angoras** breed their own rabbits and are able to process the yarn commercially. The yarn produced has a high twist and does not shed after the first washing. Other good points about the yarn spun by this company is that ribs remain tight when knitted and do not sag. The yarn is itself a blend of 50% Angora/50% Merino and is suitable for standard gauge machines. Beautiful pastel colours are obtained by blending the Angora yarn with coloured Merino. A two ply 100% Angora yarn is also in stock. Further details can be obtained from Merton Angoras, Frankland Cottage, Gunstone, Crediton, Devon EX17 5HJ.

Here's a name that not many of you know - **Annard Mohair**. This company who are local to me, feature Mohair as their yarn. The **Rainbow Collection** is a 78% Mohair/13% Wool and 9% Nylon yarn, available in forty shades. Along with their yarn, tweed skirt fabrics and kits to match yarns can be purchased. If you are local, the old barn that the company is based in is worth a visit and I

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
V = vertical position

with the goat! – say no more. For further details, or even a visit, Annard Mohair can be found at Handgate Farm, Church Lench, Evesham, Worcestershire WR11 4UB.

Yeoman, whom we mentioned earlier, have several new additions to their yarn ranges. There are seven new "soft" shades in their Chenille range which is always very popular. With dusty pastels the colours for 1991, this range has them all. The new shades bring the range to thirty one. Another yarn, Sabrina, a four ply yarn on a 400g cone, has increased its range to twenty shades. This 30% wool/60% acrylic/10% nylon yarn carries many colours in the school range. Sport has eleven new shades – this is the pre-shrunk 100% pure

Botany Wool yarn, which now has thirty-six shades in the range. This yarn has a softer finish to ensure no scratching or tickling.

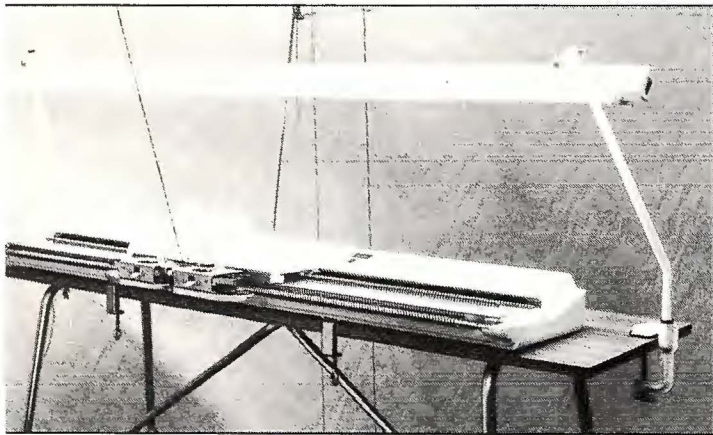
Foxstones Yarns are trying to ensure that their yarns are readily available to customers, so to do this they are setting up "critical" dealers to carry all their range. Each of these "critical" dealers will be located within a certain range of each other to try to ensure that customers can purchase their yarn easily, either from the dealer or through mail order. With the popular Mohair Tweed still their top selling range, further details can be obtained from Foxstones Yarns Ltd., Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG.

MACHINES AND ACCESSORIES

A new light for machine knitters has come on the market. The Craft Light is part of a new range of lights from Crompton Lighting, a Hawker Siddeley company. A special blue glass has been used in the manufacture of the lamps. This gives a white light, which in turn provides a high level of contrast and accurate colour matching. It also means that when you knit at night it helps you see the black stitches a little easier. Available in ranges of both 60W and 100W, and with BC or

ES caps, they should help the users suffer less eye strain. For further details about stockists and prices, contact Jane Carter at Crompton Lighting, Woodlands House, The Avenue, Cliftonville, Northampton NN1 5BS.

Talking about lights, Keyto have some new lights in their range of goods. The Keyto Knitlite incorporates a triphosphor fluorescent tube, which has the output equivalent to a 250 watt incandescent bulb. Being slimmer than most other makes on the



JANUARY COMPETITION

We have nothing but SPEECHLESS ADMIRATION for Mrs J. Metcalfe of Ringwood in Hampshire. She managed to puzzle her way through Bob Dav's version of the Queen's English and come up with the right answer.

Her postcard with the winning line gives her the choice of yarns

to the value of £150 from the super range at Many a Mickle. There will be a lot more 'speechless admiration' about soon, from Mrs Metcalfe when she receives her prize and from her friends when they see the beautiful garments she makes from her yarns. Congratulations!



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Save £20.00 off our normal advertised price of £195.00 inc carr. Cabinet and bench seat including cushion for £175.00. Free delivery UK mainland. Pay by cheque or Access/Visa. Delivery in days. Choice of colours, teak or walnut. For more details, write or ring Keyto, 8 Halliwell Ind Est, Wapping St, Bolton BL1 8DN. Tel: (0204) 491515.

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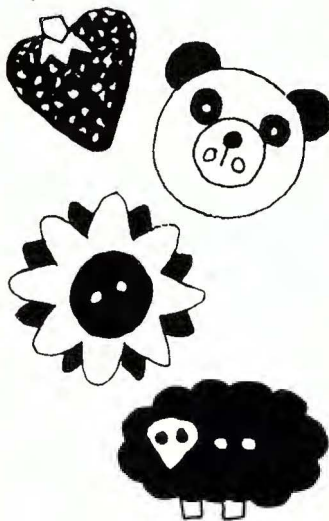
Ann Durkan Designs

NEWS LINE

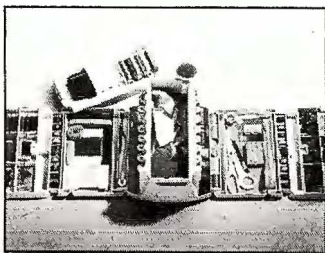
◀5 market it will store inside a Keyto cabinet. The clamps that it is fitted with make it simple to fix on a knitting table. The Keyto Knitlite costs £49.50. The Keyto Craft Light with clamp costs £25.95 and

the Craft Light with Base costs £29.95. Further details from Keyto, Unit 2, Halliwell Industrial Estate, Wapping Street, Halliwell Road, Bolton BL1 8DN.

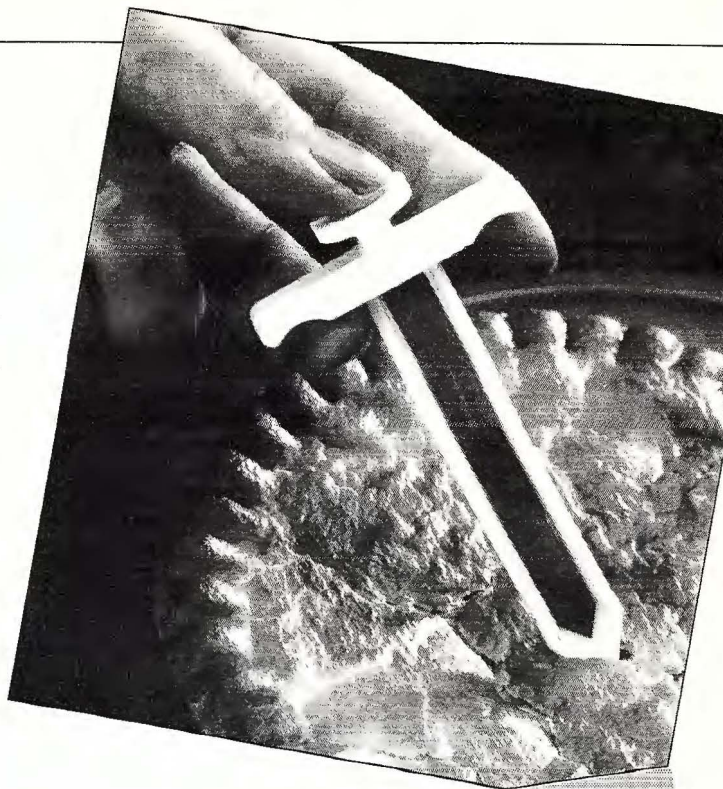
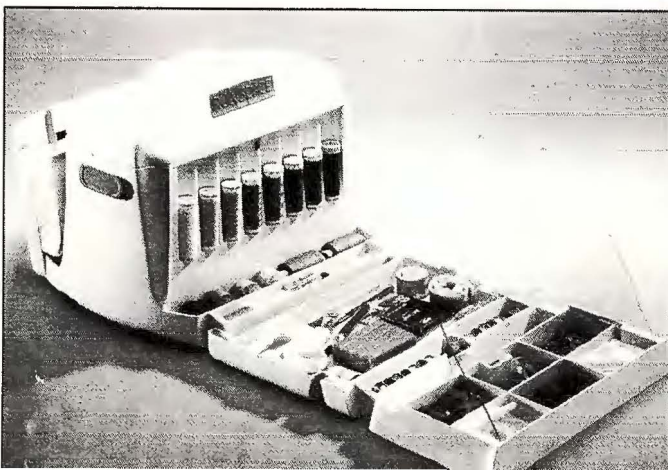
As you know from our last issue, buttons are always fun to feature. We have just heard from Rosemary Smith, alias Rosemary's Buttons, of P. O. Box 37, Lancaster LA1 4XF. Rosemary has been producing hand-crafted buttons for several years, some of which have been featured in Wendy Phillips' books Fun with Buttons and Festival of Flowers. The buttons were selected by the Design Council in 1984 and 1985. Rosemary charges 50p per button with a minimum order of £2.00. For a copy of the colour leaflet that shows the designs and an order form, please write to Rosemary Smith at the above address, but please enclose an SAE.



KEYTO



Have you seen the Keyto Rolyspace yet? This amazing little box/accessory holder is unique and unlike anything we've seen before. It will fit neatly into a sewing cabinet or knitting cabinet bench, but this solidly built unit opens out to hold quite a large number of accessories. With special sections for sixteen cotton reels and sixteen bobbins, it also has separate compartments for buttons and other small bits and pieces. Not only do both sides unfold, but the lid comes off so you can store larger accessories. The retail price of the Rolyspace is £29.95 but Keyto are presenting one to the runner-up in this month's competition so turn to page 94 to find out how to enter.



HOT GOSSIP

Recent Government research has found that a number of microwave ovens failed to heat food thoroughly. This led to the recent salmonella scare with microwaves. Prompted by these reports and others, Liquid Crystal Devices developed Sure Cook, a safe and foolproof way to ensure that food is cooked to a sufficient temperature the whole way through. Sure Cook is a compact, plastic sword-shaped device that is inserted into the food after cooking. A black readout area, coated with non-toxic, heat-sensitive liquid crystal along the length of the 'blade' gives a clear colour-indication of the food temperature after twenty to thirty seconds. If the food is cooked, the Sure Cook will turn green, if the Sure Cook remains black or turns red in whole or part, this means that there are cold spots within the food, or the food is insufficiently hot. Sure Cook can be used on anything from



Freeline

pre-cooked and processed food through to joints of meat. Available from supermarkets, the price is normally £3.49, however we have twenty-five to give away, courtesy of Liquid Crystal Devices. If you would like to enter the draw, simply send us your name and address on a postcard, marking it "Sure Cook" and you could be one of the lucky twenty-five winners.

Just to fill you in with details of some coming events... The Asda Festival of Food and Farming is on at Hyde Park on the 8th - 10th May. Don't let its title put you off - there is a lot happening at Hyde Park!

Anne Kent and Pauline Murphy are having a Machine Knitters' Day on Saturday May 11th from 10.00am to 4.00pm. The event is being held at the Salsdon Baptist

Durkan is the guest speaker. Entrance is by programme only and the cost for the full day is £10.00 which includes morning coffee, lunch and afternoon tea. For a programme and further details please write to Pauline Murphy at 51 West Hill, Sanderstead, South Croydon CR2 0SB, or telephone Anne Kent on 081-657 5740 for further details. Numbers are limited, so book early. Clubs booking ten or

Don't forget the Northern Knitting and Needlecraft Exhibition is on at Leeds University Sports Centre, Leeds, on the 18th through to the 21st April. As usual I expect the event will be packed and will feature fashion shows, demonstrations and a special teaching area will be in operation featuring the Betty Foster Sewing Demonstration. There will also be a selection of speakers throughout each day.

If you are in Scotland you will know about the Ayr College Summer School. The speakers this year will include John Allen, Diane Bennett, Sheila Sharpe, Linda Walker and more. The Summer School is on from July 1st to July 5th and the topics covered include everything from Braids and Trims to Handtooling, Crochet and Weaving, to name but a few. Details about the event, fees and accommodation

can be obtained from Ayr College, Dam Park, Ayr KA8 0EU.

Yana I. Tanish is offering a series of day courses and weekend workshops covering a whole variety of subjects. The classes and workshops cover single and double bed Japanese machines and whether a beginner or a more advanced knitter there is room for you. The venues are in Royston, Bishops Stortford, Ware, Stevenage, Hitchin and Baldock. The day courses are of a two-hour duration, once a week for eight weeks, whilst the weekend workshops are either one or two days, and run from 10.00 am to 4.00pm. Subjects covered include Cut and Sew, Ribber Techniques and Knitting For Profit. Yana can also offer private tuition on all Japanese machines. For further details contact Yana at 9 Riverside, Buntingford, Herts SG9 9HJ.

The Knitting and Crochet Guild are running a series of lectures and demonstrations featuring Susanna Lewis. The first venue is the 27th April at Kings Cross, London. For further details about this date, contact Marie Holmes on 081-567 1457. The next venue is Monday 29th April at Reading Library and Mavis Waker is the person to contact on 0276 71124. Wednesday 1st and Thursday 2nd May will see Susanna at Bromley Adult Education College in Kent. These will be two day workshops and you should contact the college on 081-464 5745/460 8812 for further information. Saturday 4th May through to the 6th will see Susanna at Knitmates in Crawley with three one day lectures. Contact Wendy Clarke on 0293 544222 for more information. On Wednesday 8th through to 10th May. Susanna will be at Harlow College, Essex, please contact the college on

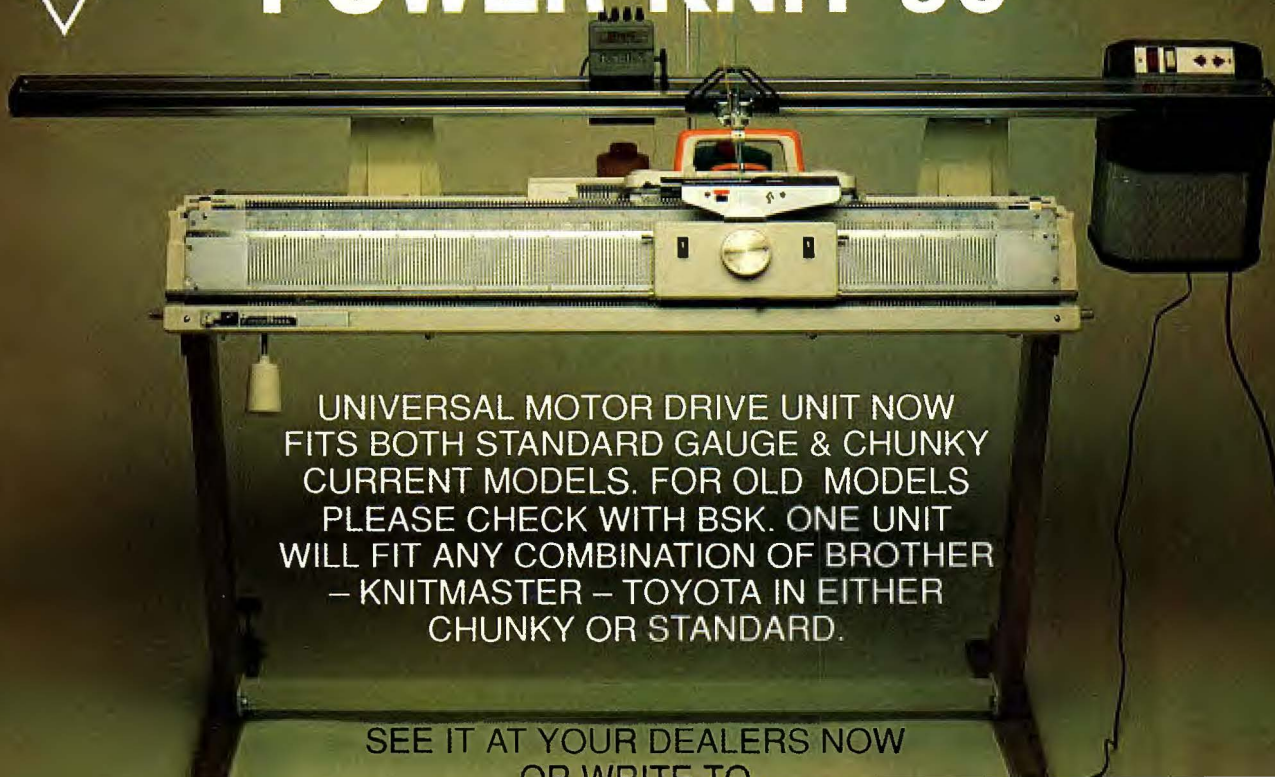
0279 441288. On Sunday 12th to Wednesday 15th May, Susanna will be at Metropolitan, Nantwich, Cheshire, contact Carol Hocknall on 0270 628414 for further information.

A series of Lace Making weekends is being organised in April, June, September and October at Nottingham. Accommodation will be at the Stakis Victoria Hotel and the price includes a coach trip of the countryside, together with visits to the Costume and Textile Museum, Ruddington Framework Knitters Museum and the Lace Hall. The cost per weekend is £75.00, which also includes dinner, bed and breakfast for two nights, admission to the exhibitions, lacemaking tuition and more. Further details from Julia Gunn, The Lace Hall, High Pavement, Nottingham, Tel: 0602 484221.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt with MC in feeder 1/A and A in feeder 2/B. K 152 rows. Work measures 45 cm, 17¼ in.

SHAPE RAGLAN ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 90 [134] sts rem, K 1 row **. Dec 1 st at each end of every row until 50 [54] sts rem. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for back to **. Dec 1 st at each end of every row until 86 [90] sts rem.

SHAPE NECK

Note patt row on card. Using nylon cord, K 51 [55] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Cont to dec at raglan edge on every row and, at the same time, K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 4 rows. Dec 1 st at neck edge of next and every foll alt row until 4 sts rem. Cont to dec at raglan edge only on every

1 POPPY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linara 4-ply
1 [1] × 500g cone in Juniper (MC)
1 [1] × 500g cone in Confucius (A)
Spectrum Detroit Dinky DK
1 [2] × 25g ball in Gold (B)

GARMENT WEIGHT

Finished garment in first size weighs 435g.

The fibre content of Linara and Detroit is 100% Acrylic. For further information about these yarns, please write to Spectrum Ltd, Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

Linara is medium weight and knits as four ply.
Detroit is heavy weight and knits as double knitting.

MEASUREMENTS

To fit bust or chest 87-92 [97-107] cm, 34-36 [38-42] in.
Actual size 102 [116] cm, 40¼ [45¾] in.
Length to back neck 66.5 cm, 26¼ in.
Sleeve seam 42 [44.5] cm, 16½ [17½] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (right light on 580 machines or left light on other models).

BROTHER MACHINES

Place pattern at each side of centre 0.

row until 2 sts rem. Cast off. With carriage at right, unravel nylon cord over 16 [20] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Insert card and lock on first row. Push 50 Ns at left and right of centre 0 to WP. 100 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 1 row. Using MT, release card and cont in Fair Isle patt with MC in feeder 1/A and A in feeder 2/B. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 148 sts. K 22 [32] rows. RC shows 141 [151] and work measures 35 [37.5] cm, 13¾ [14¾] in.

SHAPE RAGLAN TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 62 sts rem, then on every row until 32 sts rem. Using WY, K a few rows in st st and release from machine.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 68 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 2 rows. Cast off.

NECKBAND

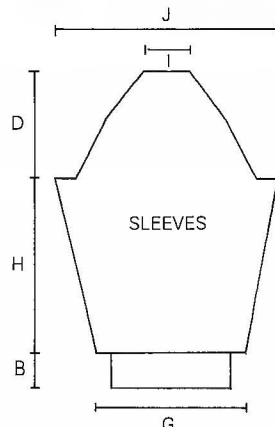
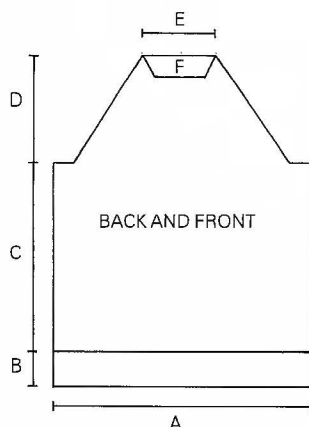
Join raglan seams, leaving right back seam open.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 156 [164] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 155 [164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 10 rows. Using MT-2, K 21 rows. Using MT-1, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly



- A = 51.5 [58.5] cm
- B = 7 cm
- C = 38 cm
- D = 21.5 cm
- E = 15 [16] cm
- F = 4.5 cm
- G = 30 cm
- H = 35 [37.5] cm
- I = 9.5 cm



work is completed. Inc 1 [0] st. 156 [164] sts.

ALL MACHINES

With P side facing, replace 32 sts from right sleeve on to Ns placing 2 sts tog on to first N, 1 st on to each of next 28 Ns and 2 sts tog on to next N, pick up 16 sts down right side of front neck, 16 [20] sts across front neck and 16 sts up left side of front neck and place 1 st on to each N, replace 32 sts from left sleeve on to Ns, placing 2 sts tog on to next N, 1 st on to each of next 28 Ns and 2 sts tog on to next N, replace 50 [54] sts from back neck on to Ns, placing 2 sts tog on to next N, 1 st on to

each of next 46 [50] Ns and 2 sts tog on to last N. Unravel WY. Using MT+1, K 2 rows. Cast off.

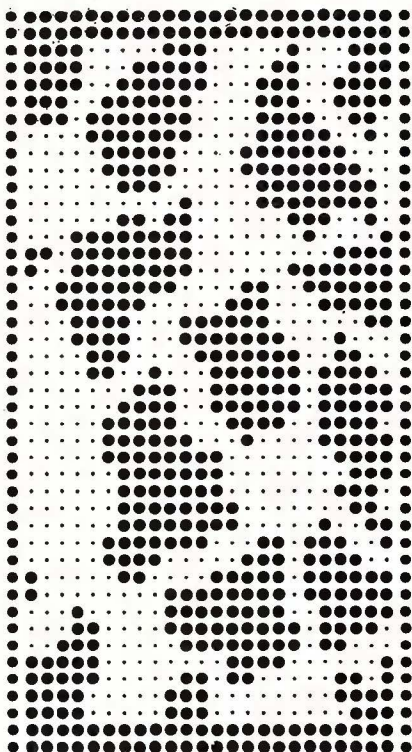
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

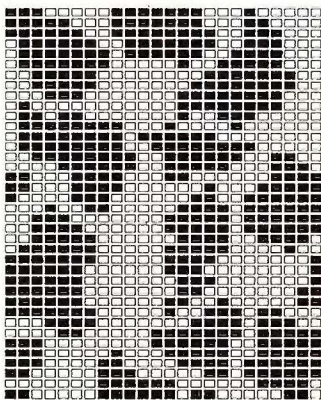
MAKING UP

Join right back raglan and neckband seam. Join side and sleeve seams. Swiss darn in B, following chart.

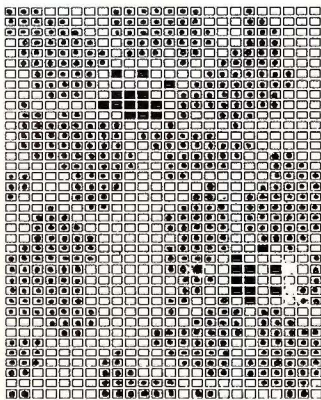
PUNCHCARD



ELECTRONIC



■ = Swiss darn in col. B.



LATCH ON

TRANSLATING A HAND KNITTING PATTERN

"Could you write an article explaining how to translate a hand knitting pattern for the knitting machine?" asked a lady at a knitting club. "I'll have a try" I replied.

Joan Lafferty

I had ventured into the next county to visit this knitting club to talk about skirts. It was an afternoon meeting and the members were holding their Christmas festivities. After my talk, there was a lovely smell of quiche and sausage rolls heating in the oven, the chatter of some thirty ladies and the rattle of assorted cups and saucers.

So it was somewhat difficult to hold an "in depth" conversation about hand knitting patterns. I omitted to enquire what machine the lady used, whether she had a charting device (Knit Leader, Knit Radar, Knit Tracer) and indeed why she wanted to use a hand knitting pattern in the first place.

The basic difference between a pattern written for hand knitting and that for a machine is that the hand knitter tends to knit until a certain length has been reached, while those of us using a machine work to a set number of rows. It is almost impossible to measure the depth of the work on a knitting machine, because the knitting is stretched sideways. The only exception to this is when making sideways knitted skirts. There is such a long piece trailing to the floor (if you are wide in the hips, as I am!) that one can run a tape measure down the side. Even so, this is not an absolutely accurate measurement, but again, a garment that is going to be mounted on elastic doesn't need to be accurate to the last two centimetres, does it?

I can't remember the last time I used a hand knitting pattern, but I knew I had a magazine I'd been saving for years because I liked a blue and white patterned jumper on the cover. I turned to the instructions; sure enough the tension and measurements were given. So it would be a simple matter to put this particular jumper on to the charting device.

If no such attachment is

difficult, of course, if one uses a calculator. My pattern gave twenty rows to ten centimetres, which means one row measures half a centimetre.

I then read "my" pattern a little more closely. This one actually gave the instructions in rows, rather than measurements, so it would be fairly simple to knit this, always providing one could get the tension right in the first place.

However, my chat with the lady at the Knitting Club did reveal that she was worried about translating Fair Isle (or I should say "two colour") knitting. She knew that, when looked at on a punchcard, the pattern appears long and narrow; most charts for hand knitting are based on a square rather than a rectangle. This had me thinking for some time. I am accustomed to marking a mylar sheet for my patterns, and these are, of course, based on a perfect square not a rectangle. However, the square is very small (a bit too small for one with dodgy eyesight!). Yet somehow the machine translates the tiny squares into stitches, which are not square. I put all this down to the electronic wizardry inside the machine.

When it comes to punchcard machines, there is no electronic wizardry, but it dawned on me that the punchcard must be made to fit whatever machinery there is inside the "gizzards" of this type of machine. In other words, the punchcard is elongated because it has to fit on rotating "pins" (for want of a better word).

It so happened that my daughter had sent me a pattern of a hand-knitted jumper from a magazine. I fully intended to draw the flowers on to a mylar sheet and knit the garment for a Christmas present. I am writing this article during the first week in December, and just at this crucial moment the electronic wizardry

to go on strike. I can only think the electronic wizard has gone to the North Pole to help Father Christmas with the complicated electronic toys that seem to be a "must" for all the children at Christmas. This idea is confirmed because the engineer cannot call to look at the machine until after Christmas – is he helping Santa Claus as well? I ask myself. So I cannot draw out my flowers and knit them to prove that a hand knitting pattern can be knitted on the machine without any alteration. Unfortunately this particular pattern will not fit on a punchcard, so my daughter will not get this jumper for Christmas, and I cannot prove my point.

To make matters worse I do not have enough time or punchcards to punch out a few patterns. But I don't need to actually punch the cards. Having some designer graph sheets, I need only draw the shapes from a hand knitting pattern to see if they come up long and narrow. I have a splendid little book called "A Shetland pattern book", published by the "Shetland Times" of Lerwick, Scotland, and written by Mary Smith and Maggie Twatt. I bought

this a number of years ago at a knitting weekend (can't remember where). It has literally dozens of Fair Isle patterns – and I do mean Fair Isle in this instance – and all meant for hand knitting. I went through this book some years ago, adapting for 24 stitch repeats. Funnily enough, when I had an electronic machine, which would take any number of repeats up to 60 stitches, I did not take this book from the shelf – probably because there was so much material already available, and so much to learn about the machine itself. I do not know if this book is still in print, but if you happen to come across a copy it is well worth having.

So I picked out a few patterns from this book and drew them out on a stitch-related graph sheet. The first was a rather squat teapot, which came out looking quite round. This is as I expected it to be, so I tried a round cooking pot (such as a cannibal might use, if one believes the comic illustrations!). Because this was round in the book, I anticipated it would appear "squashed" on this graph sheet – and so it was. To make quite sure I also copied a

little stick man and what I imagine is meant to be a kangaroo; they both appeared longer on my graph paper than they did in the book.

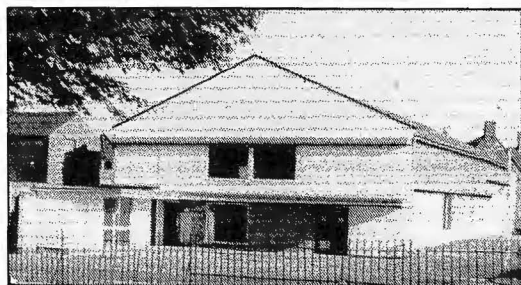
So as I see it, any pattern based on squares will come out longer on a punchcard. What we must not do is use ordinary square-type graph sheets and draw our own designs to look as we want the finished article to appear, these must be made longer to compensate for whatever the machine does to patterns. Or, having drawn a design on ordinary graph paper, it must be re-drawn on designer graph sheets, or straight on to the punchcard. So, my friend from Surrey, as long as you copy a design and don't attempt to invent them for yourself you should be quite safe.

I have just had another look at my pretty blue and white pattern. This one does not have a chart; the two colours are noted stitch by stitch, row by row. Can I be bothered to chart all these instructions? I doubt it! I might be able to see enough of the pattern from the coloured picture on the cover to chart the design, but are there enough hours in the day? This is a case where one would

have to be particularly keen on a hand knitting pattern to bother to translate it for the knitting machine.

I told my husband that my electronic machine had packed up and he said what I expected him to say – that it was "Lafferty's Law". This is a saying which, roughly translated, means "If anything can possibly go wrong it will do it for the Lafferty's". It has been so bad with our television(s), radio(s) and video that the repair man is now a personal friend. Maybe I am exaggerating, but it seems that we have always got a TV or radio in his shop for repair. In fact he asked my husband to take a new radio/tape recorder and try it out over the weekend. "I wouldn't trust that to me" my husband remarked, "things always go wrong for us". "Then it will be a good test" said the TV chap. "If it goes wrong for you, it will go wrong for other people." (He said "people" but I bet he meant "idiots".) So, I shouldn't be surprised that my J/B 950i went wrong; I only hope "Lafferty's Law" holds off until after Christmas with the 836 machine!

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LEE BEE LIFESTYLE

EASTERN ETHNIC

This month, a change from motif-type patterns. Instead, a design which can be used for fabrics and garments alike. It is a mixture of symbols, some easily recognised like the Yin and Yan sign and others inspired by the Indian and eastern cultures.

Lavinia Lawry-Johns

I have used the design for an edge-to-edge waistcoat knitted in wool and chenille. The combination of these two yarns gives a good weight and soft texture and, for a really rich finish, could be lined in a bright satin fabric.

I decided to start the edges in a moss stitch and fold this over to match the thickness of the Fair Isle. All the edgings and the top of the shoulders were knitted in this stitch. However, you may prefer to knit them in a stitch with which you are more familiar. Whatever the chosen stitch, care must be

taken when picking up the front edges to avoid unevenness and prevent the two sides from curling or puckering. It is not enough just to put the required number of needles forward and stretch or ease the edge to fit the last few. This will give the garment an unprofessional finish and spoil all your efforts.

The waistcoat is a very basic shape but to marry the two sides of the pattern, more stitches were put on the back and less on the front. If you want to put the seam more to the back, reverse this and put more stitches on the front,

taking care that the pattern will make a suitable match. I would suggest you do a dry run first. The cast off for both sides of the armhole are done on one piece.

If you are lining the garment to hide the floats, gently press out each piece of knitting and pin out over the material on a fabric board. Cut out leaving an allowance around the edges for seams. Cut bottom edge of lining just long enough to be caught into the knitted hem when it is folded up.

There are several very long floats with this design so I used

the cotton control method of holding them into the knitting. You may like to alter the pattern by leaving out every other stitch of the lines, but you would have to do the same for the vertical lines. For a smooth finish, the borders were stitched in place by hand to keep them lying really flat.

This pattern could also be used for soft furnishings and if a cotton yarn were used, a completely different look could be achieved by colouring the contrast with fabric dyes in greens, rusts and purples. The waistcoat goes beautifully with navy and cream.

2 WAISTCOAT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother 950i electronic machines with garter carriage.

MATERIALS

2-ply Pure New Wool.
1 x 250g cone in Navy (MC).
Atkinson's Chenille.
1 x 500g cone in Suede (C).

GARMENT WEIGHT

Finished garment weighs 245g.

The fibre content of Chenille is 100% Acrylic. For further information about this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.

YARN THICKNESS

Chenille is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 92-102 cm, 36-40 in.
Length to shoulder 48 cm, 19 in.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Fill in pattern card, as shown, before starting to knit.

BACK

Using MC, cast on 90 sts at left and right of centre 0 by hand. 180 sts.

RC 000: TD5. K 2 rows.

RC 002: Cont in moss st with garter carriage (Stitchworld pat-

RC 013: TD5. K 13 rows.

RC 026: Program Fair Isle patt rows 1-91 sts 1-60.

RC 000: TD6. K 1 row.

RC 001: Cont in Fair Isle patt. With MC in feeder A and C in feeder B, K 1 row.

Cast off 18 sts at beg of next 2 rows.

RC 102: Dec 1 st at each end of every row 8 times.

RC 110: Dec 1st at each end of every alt row 7 times.

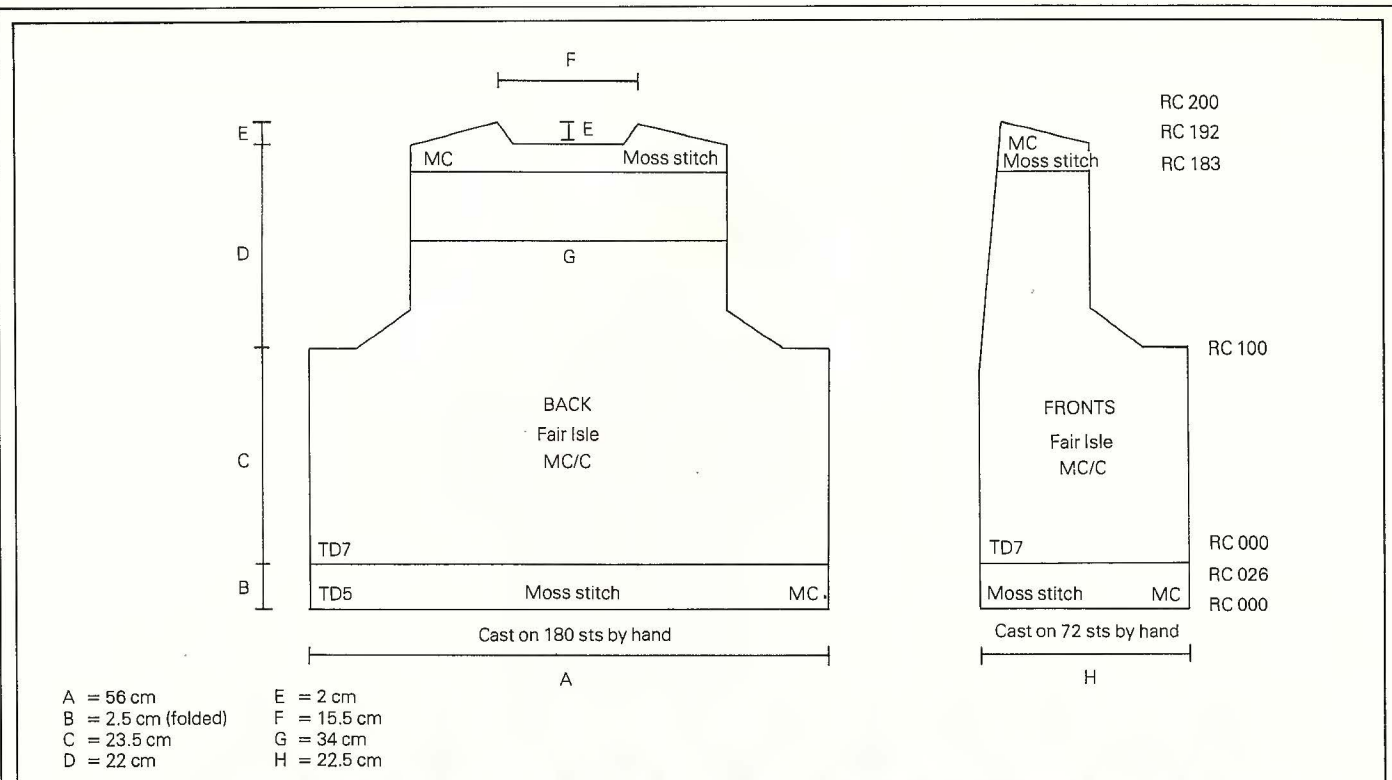
RC 124: Dec 1 st at each end of

RC 183: End of Fair Isle patt. (2 complete repeats.) TD6. Cont in moss st and MC.

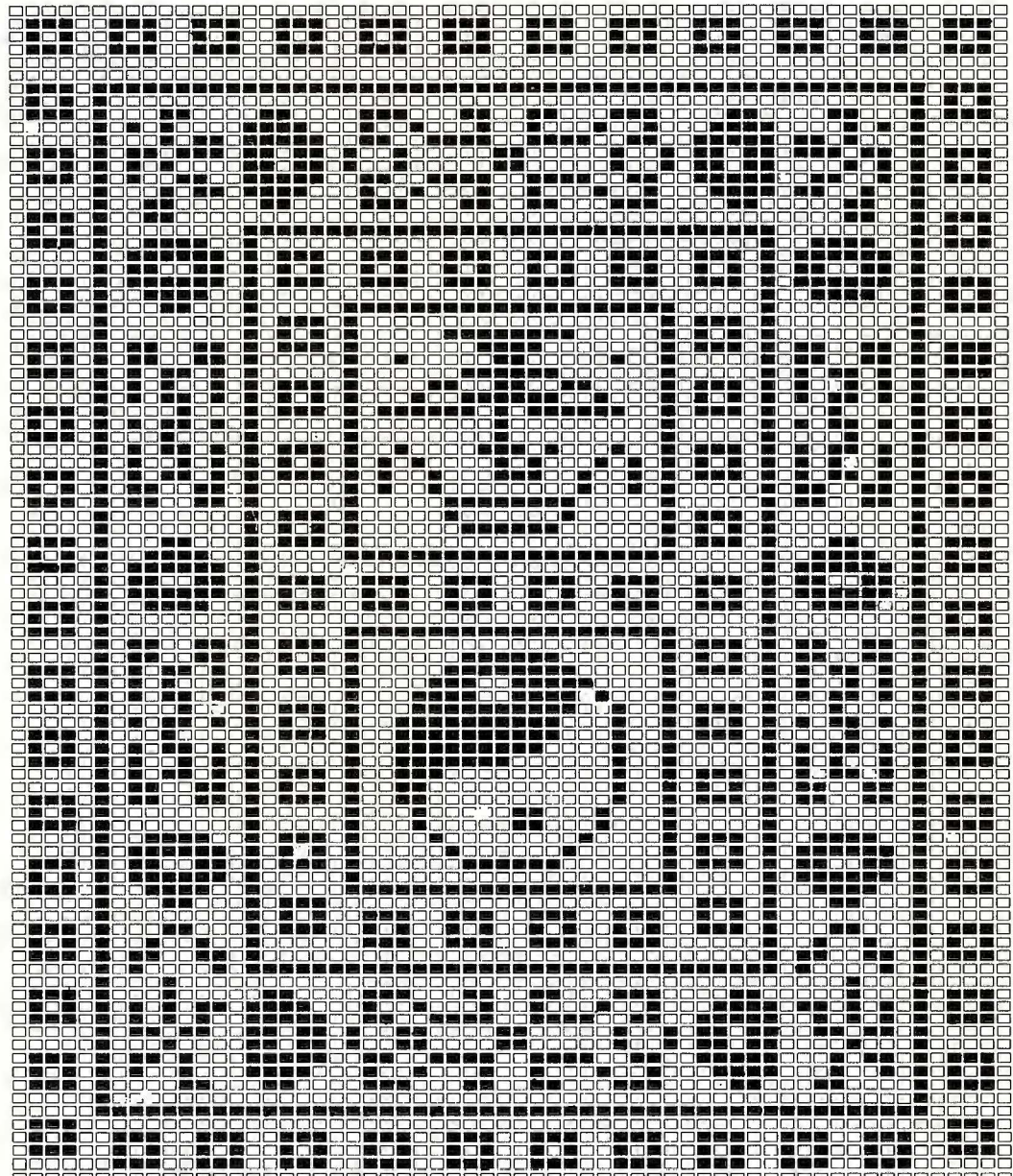
RC 192: SHAPE NECK AND SHOULDER.

Note patt row. Using a length of MC, cast off centre 40 sts. K 35





ELECTRONIC CHART



sts for first side. Cast off 5 sts at beg of next row.

RC 193: Dec 1 st at each end of next row.

RC 194: Dec 1 st at neck edge and cast off 4 sts at beg of next row.

RC 195: Dec 1 st at each end of next row.

RC 196: Dec 1 st at neck edge and cast off 4 sts at beg of next row.

RC 197: Dec 1 st at right edge of next row.

RC 198: Dec 1 st at neck edge and cast off 4 sts at beg of next row.

RC 199: K 1 row. Cast off rem 10 sts.

Knit left side reversing shapings.

RIGHT FRONT

With carriage at right and using MC, cast on 36 sts at left and right of centre 0 by hand. 72 sts.

RC 000: TD5. K 2 rows.

RC 002: Cont in moss st with garter carriage (Stitchworld pattern 420). K 10 rows.

RC 012: TD9. K 1 row.

RC 013: TD5. K 13 rows.

RC 026: Program Fair Isle patt rows 1-91. Sts 1-60.

RC 000: TD6. K 1 row.

RC 001: Cont in Fair Isle patt with MC in feeder A and C in feeder B. K 1 row.

RC 002: TD7. K 98 rows.

RC 100: SHAPE FRONT EDGE AND ARMHOLE.

Place marker at right edge for armhole. Dec 1 st at left edge of next and every foll 4th row and, *at the same time*, dec 1 st at armhole edge of every row 8 times.

RC 108: Dec 1 st at armhole edge of every alt row 7 times.

RC 122: End of armhole shaping. Cont to dec at front edge on every 4th row from previous dec until 36 sts rem.

RC 183: End of Fair Isle patt (2 complete repeats). TD6. Cont in moss st and MC. Cont to dec at front edge on every 3rd row from previous dec until 33 sts rem.

RC 192: SHAPE SHOULDER

Dec 1 st at neck edge and cast off 5 sts at beg of next row.

RC 193: Dec 1 st at right edge of next row.

RC 194: Cast off 4 sts at beg of next row.

RC 195: Dec 1 st at each end of next row.

next row.

RC 197: Dec 1 st at right edge of next row.

RC 198: Dec 1 st at neck edge and cast off 4 sts at beg of next row.

RC 199: K 1 row. Cast off rem 10 sts.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left.

ARMHOLE EDGINGS

Join shoulder seams. Push 80 Ns at left and right of centre 0 to WP. 160 Ns. With P side facing, pick up 160 sts around armhole edge and place on to Ns.

RC 000: TD5. Using MC, K 2 rows.

RC 002: TD6. Cont in moss st with garter carriage. K 2 rows.

RC 004: TD6. K 2 rows.

RC 006: TD5. K 2 rows.

RC 008: TD5. K 9 rows.

RC 017: TD10. K 1 row. Cast off with a latch tool.

FRONT BANDS

Push 191 Ns to WP. With P side facing, pick up 191 sts along front edge from fold line of hem to centre back neck and place on to Ns.

RC 000: TD5. Using MC, K 2 rows.

RC 002: TD6. Cont in moss st with garter carriage. K 17 rows.

RC 019: TD10. K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and band seams. Turn in bands and neatly stitch down. If the fronts are slightly out of line, use a running st along the longest side and a slight pull up every few sts and a back st to match the other side along the edge. A little cheating, but if it works all well and good. A dry press on the right

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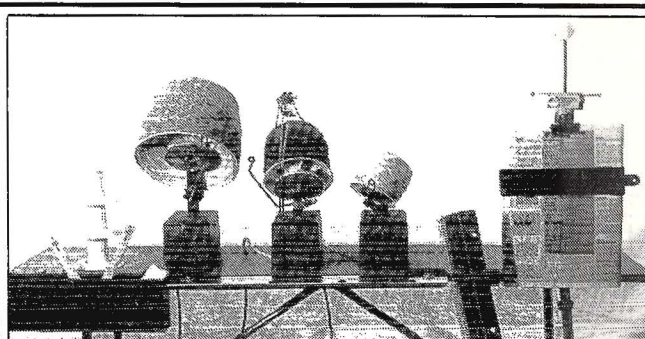
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C HUNKY CHATTER

SINGER BIG NINE

When we feel that summer is just around the corner we want to make garments with a lightweight appeal. What better way than to work in lace on parts of an easy-going top but, remembering that early summer evenings can be quite cool, the lace should not be too open.

Shelagh Hollingworth

TAKE A DEEP BREATH AND BEGIN . . .

Knitting lace on the Singer Big Nine machine follows the basic principles of hand knitted lace, that is, transferring one stitch to another on the needles and knitting them together, thus leaving an eyelet or hole in the work. Once you are used to the action of transferring stitches on the needlebed, putting two stitches together will be much

quicker than the same action worked on two hand knitting needles – and the stocking stitch rows in between will flash by. As with most new techniques on any machine, the first samples will be slow but they are the most important as they will show you just how the pattern is formed. Once you have learned that, you will be able to design your own lace patterns in no time.

The simplest of patterns is shown in the Singer Big Nine manual and, as indicated, it is best to draw a chart before you start to

work. However, while you are learning how to make lace, it is best to stick to any charts already available and leave designing your own patterns for later.

When working samples it will be easiest if you cast on using the open edge waste yarn method. This is fast (page 20 of the manual) and you can either use waste yarn to form a break line in a continuous strip of samples or work a few rows of waste yarn at the end of each sample and remove from the machine. For this purpose, casting on and off is not necessary.

To make an eyelet, use a single transfer tool and carefully lift a stitch off the needle and on to the adjacent needle at right or left. For practise purposes the direction is not important but remember that, on a large piece of work, if you always move the stitches to the right you might end up with a piece of knitting with a distinct bias. It is usual to transfer stitches in alternating directions.

A properly prepared chart will never have two eyelet holes next to each other. The reason for this would become obvious if you tried to move two adjacent stitches; this is an important point to remember when you are designing your own charts.

Having transferred the stitches to adjacent needles, you will need to bring the empty needles to working position and make sure that all the latches are open. Take the carriage across after laying the yarn across the latches. Do not try to rush the carriage over the needles, a gentle movement is required to draw the needle holding two stitches back under the new loop. Avoid holding the yarn, the carriage needs a loose action and left to itself will take up the yarn comfortably. You will find that the empty needles have a single loop on them. Your next pass of the carriage, with the yarn across the needles, will knit the single loop into a new stitch.

Many charts just show the place where the eyelets will occur but it is usual to have at least one

your own charts or if you are following a ready provided chart, always observe whether you must make allowances for rows between the marked eyelets. You might even like to pencil in the number of rows before you begin.

Now that you see how to form the patterns, cast on with waste yarn, knit a few rows, change to the yarn you wish to use, knit at least two rows in stocking stitch and make a start. Choose a very simple pattern until you are familiar with the movement.

CHARTS AND WRITTEN PATTERNS

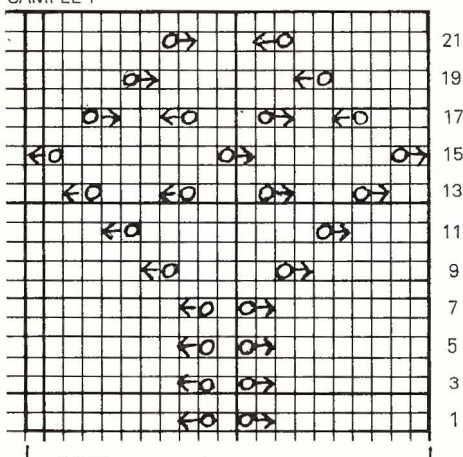
Charts are convenient and take up little space, but if you are one of those people who prefer to count their way along the row you can take the chart and write the pattern for yourself. The style is generally given as, for example, "Beginning at right-hand edge, transfer 2nd, then every following 4th stitch to adjacent needle at right, leaving empty needles in working position". The great thing about the Big Nine is that once you have established the pattern you will not need to refer to the pattern or the chart, you will be able to see which stitches to transfer just by looking at the work.

The sample chart in the manual shows the eyelets as an X symbol. This is acceptable but you might find it easier to follow if you draw the eyelet as an O symbol because it looks like an eyelet.

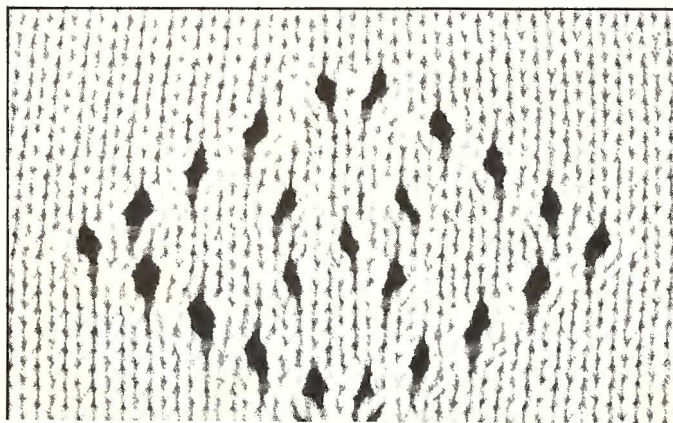
Placing the symbols is not enough, you must indicate in which direction the stitches must be transferred. The patterns in the Singer Big Nine magazine have a symbol that is unmistakable; each eyelet has a little arrow beside it, showing the direction.

If space is restricted you can place the symbols on successive lines of the chart, but it is easier, when you are just beginning, to leave a space to show how many

SAMPLE 1



21 sts



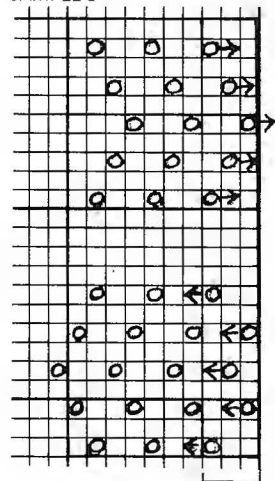
HOW MUCH LACE?

Because the Singer Big Nine is designed to take yarns at the thicker end of the range, the eyelet holes will be relatively large and too much lace will be unattractive and may also spoil the shape of the garment. This works both ways, the method is not automatic and using the lace as decoration adds a pretty effect without taking too much time.

The samples shown use plenty of stocking stitch and, indeed, sample No. 1 can be used as a single motif just below the neckband or a continuous lace motif up the centre of a stocking stitch sweater. Sample No. 2 takes a little longer but works up quickly once you have established the pattern and if you feel you had made enough after the back and front, you could make the sleeves in stocking stitch with a single band of lace diamonds above the cuff. This method would also suit the third sample, you can use as many strips of lace chevrons as you fancy.

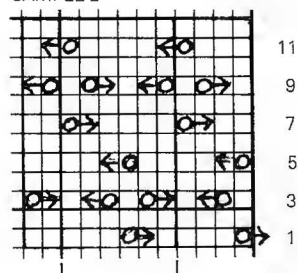
The charts are given showing the number of rows between the eyelets and an indication of the direction is also given. The samples were all worked in a pure cotton yarn and next month we can put all this practising to good use, since there will be a pattern using lace suitable for the Singer Big Nine.

SAMPLE 3

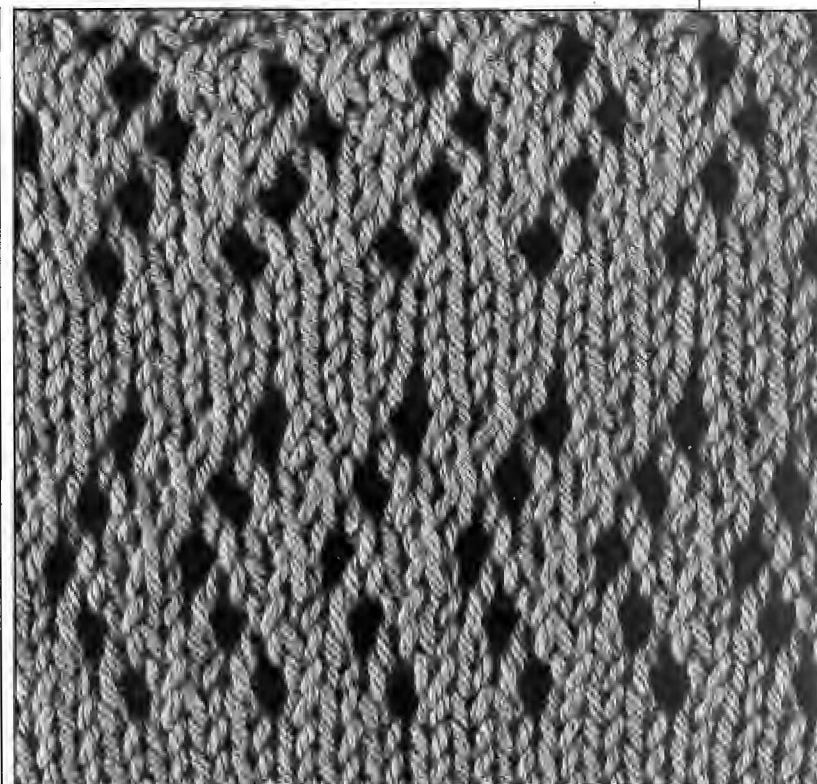
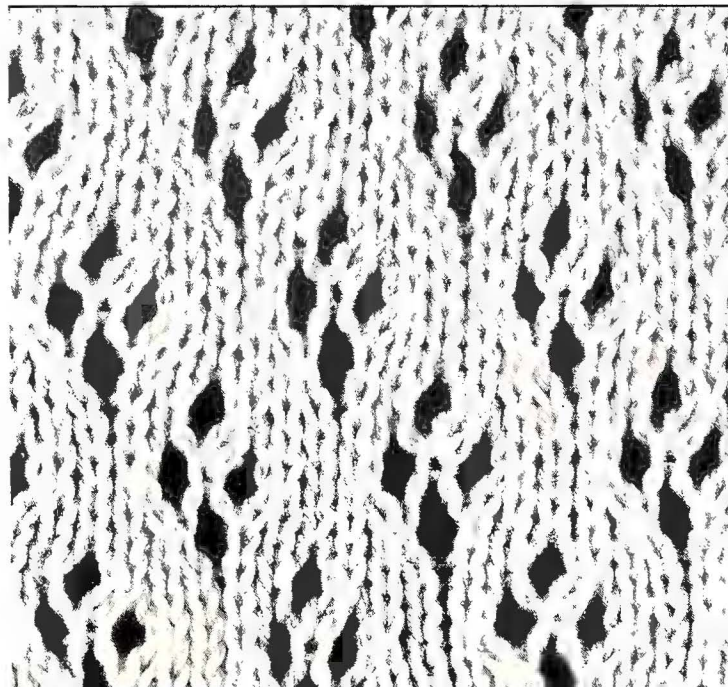


3 st repeat

SAMPLE 2



6 st repeat



SINGER MACHINE OWNERS NOW HAVE THEIR VERY OWN MAGAZINE

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When Singer launched the BIG NINE KNITTING MACHINE, the machine for chunky knitting, we supported it with BIG NINE MAGAZINE. Now there's a super new range of SINGER SYSTEM ELECTRONIC KNITTING MACHINES we have enlarged our magazine and renamed it BIG NINE PLUS. There's hints and tips, patterns and ideas for our three electronic machines; the revolutionary Singer System 9000 with its full colour TV monitoring and control; Singer System 2331 which knits direct from your own sketched pattern; and the wonderfully versatile System 624 which allows for patterns of up to a 24 stitch repeat and 60 rows. BIG NINE PLUS still has masses of patterns for chunky knitters and now takes over for electronic machines where Electronne magazine left off. So whether you own a Singer machine or just want to keep up with the latest in knitting technology, joining THE BIG NINE CLUB makes excellent sense. Please complete the coupon for a year's subscription (four issues) to be posted direct from the publisher to your home.

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BIG NINE^{plus}

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- Flexible pattern positioning within garment
- Over 900 patterns held in the electronic memory
- Thousands of shapes to choose from: gloves, socks, sweaters, jackets, trousers, skirts etc., etc.
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- Your own exclusive freehand patterns programmed automatically
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SINGER SPECIAL

THE SYSTEM 9000 — PART 2

Following his description of what the System 9000 machine provides, George further explores its facilities for pattern, design and colour.

George le Warré

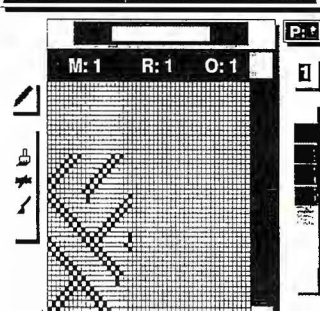
Now let's look at how a pattern is called out of memory. All 869 patterns are stored on discs. Numbers 1 through 665 on the TV Programme disc and 666 through 869 on the Patterns Disc. Move the mouse so that PATTERN is highlighted and hold the mouse button down. Move down the menu to PATTERN READING and release the mouse button. A new window is displayed on the screen that looks like this:

PATTERN READING
Enter its number
(0 = abandon)

Here we use the key pad to enter the appropriate number for the pattern design we have chosen. Press keys 2, 0, 3 and follow by pressing key E to confirm that this is the number you require. If you make a mistake when entering the number, press key C before pressing key E and then enter the correct number, followed by E.

The window disappears and the screen changes. The single repeat of the design you have chosen is shown in the bottom left-hand corner of the design grid and the number 203 is shown in the pattern number window above the design area.

PATTERN FUNCTION ZOOM SHAPE QUIT



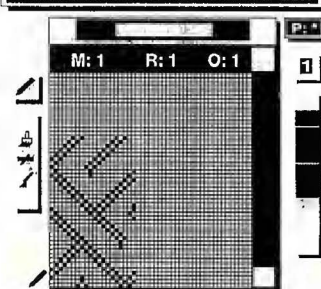
It is very interesting that only one repeat of the design is actually shown and stored in the memory. It means that you now have many options open to you.

The obvious one is to use the Function window to select ALL OVER PATTERN, to make this into an all over pattern as shown in the knitted sample from the patterns book. But what is all important is that all the other functions from the FUNCTION menu are open to you as well. You can mirror on width and height.

Use horizontal and vertical symmetry, rotate, birdseye, pick up a window, double stitches and rows, or place origin. If you choose any of these, you will affect the pattern in the same way that we did with the self drawn pattern, by using the hollow cross pointer and afterwards you may still use the all over pattern function. It is also possible for you to add or subtract parts of the pattern by using the drawing tools to draw in extra portions, or erase existing ones. In other words, the possibilities are almost endless on each of the individual disc stitch pattern designs. You can do so much with them, as well as use them in their original format.

Your design screen will now look like this having called the pattern number 203.

PATTERN FUNCTION ZOOM SHAPE QUIT

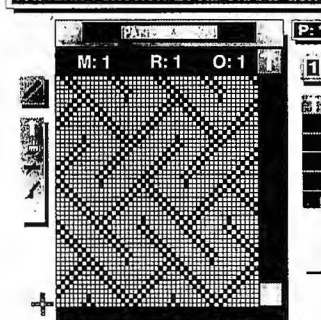


Now take the tool to the function area on the top menu bar and press the mouse button

PATTERN and release the button. The pointer changes once again to the hollow cross shape. Line the cross up in the top right-hand square of the design, following the design across the top line from the right and the right edge line of the design up from the bottom. Click the mouse button once in this square and the design will be repeated all over the screen. This is what we need for the next step in our exercise.

The screen now looks like this:

PATTERN FUNCTION ZOOM SHAPE QUIT



THE COLOUR PALETTE FACILITY

Now that we have a design on the screen, we can use the part of the programme that deals with the colours of the screen display. This is called the Colour Palette. There are 99 different colour palettes available and all of them almost infinitely variable.

Palettes are numbered 1 through 99 and are brought into use by the PATTERN option from the main menu bar. Take the tool into PATTERN and hold the mouse button down. Bring it down until PALETTE READING is highlighted and release the mouse button. A new window appears in the centre of the screen which looks like this:

**VISUAL CHOICE OF
THE PALETTES**

NO

YES

It is asking you if you want a visual choice of colour palettes. In other words, do you want to see the colours available in each palette, or do you want to choose a palette just by its index number? For this first time of using the option, we will answer YES to this question and obtain a visual display of all the colours in each palette, one by one. Move the pointer to YES and click the

The disc in the controller starts to spin and the screen changes. The pattern and grid remain, the main menu bar is now changed to a new menu bar at the top of the screen that looks like this:

QUIT NEXT RETURN SELECT ZOOM

Move the pointer to NEXT and click the mouse button. In the palette box at the right of the screen, the next palette is displayed, with the number 2 in the top box. Also the colours on the design grid have changed to correspond with this palette. The pattern is now black on a green background.

Click the mouse button on NEXT again and you will see palette 2, the design is in pink on a lavender background. Continue clicking on next until you get to palette 11.

The design grid and the palette box are completely grey. No pattern appears in the design area at all. This does not mean that you have lost your pattern.

When you first purchase your machine, only the first ten of the ninety-nine palettes are programmed with colours. The rest are left empty for you to decide what you would like in them. It is a little like an artist's palette that has no paint on as yet. Until you pick up a tube of paint there is no colour available. Colours are chosen by an artist and small amounts squeezed from the tubes on to the palette. We shall be doing this in a moment with our screen palette, but before we do, move the pointer to RETURN in the menu bar and click the mouse button. The screen changes back to palette 10. Click again and you will get 9, 8 and so on. So you may move forwards and backwards within the colour palette index.

Now move forward to palette 11 again by clicking in NEXT until you have a grey screen and the number 11 showing in the box. Move the pointer to SELECT in the menu bar and click the mouse button. The screen remains grey and also the palette box. The slight noise of the disc spinning in the controller stops, the main menu bar returns to the top of the screen and palette 11 remains in the top right box.

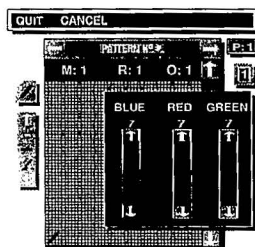
You are now able to do one of the most amazing things available on this machine. That is to choose colours that match yarns almost exactly, so that you are able to see what the design will look like when knitted.

I'm sure we have all, in the past, made the mistake of choosing two or more colours in the hall or cone and thinking how

stitch pattern, only to find that when it has been knitted up, it is an absolute disaster. The colours do not work well together at all for this particular pattern, or worse, the pattern is lost or so distorted by the colour choice, that it is spoiled completely. On the System 9000, you can avoid all these problems using the colour palette facility. By matching the screen colours to the yarns used, you are able to see a display of the pattern as if it had been knitted, before you even start!

So let's make a new palette number 11.

First of all, move the pointer to the top arrow of the palette box and click. The figure 2 appears in the square box above. This will be the first colour we work on, the background colour for this design. Move the pointer to PATTERN in the main menu bar and release the mouse button when ADJUST COLOUR is highlighted. The new window now displayed on the right of the screen looks like this:



There are three vertical colour boxes, known in the instruction manual as "ink pots" which contain blue, red and green. These three colours are used to mix all the other colours on the screen. We are using only these three colours because all colour TV sets use them to make all other colours for a picture. So instead of a host of "paint tubes", we have only three, but with a little practice, you can match colours very precisely.

For our garment we are going to use Bramwell 4-ply Acrylic in two colours. One for the background, which is shade 460, a deep jade green and shade 408 a deep purple, for the design. We can now match this up on the screen.

Notice that in the square box above where the palette box would be, the figure 2 is displayed. This is colour number 2, the background colour.

Our background colour is jade green, so move the pointer into the ink pot window. Look at the colour boxes. Above each one appears the figure 7. This is the colour value of each box. With all figure 7s the result is grey. Each box has an arrow at the

arrows intensify the colour and the bottom ones reduce it. Take the pointer to the arrow at the top of the blue box and hold the mouse button down until the blue coloured area rises to the top of the box. The figure now displayed above the box is 15. Look at the top right-hand square that displays the colour. It has turned a pale blue. Also, the design grid has changed. Our pattern is there again, in pale blue on a grey background.

Now move the pointer to the arrow at the bottom of the red box and hold the mouse button down until all the red disappears from the box. The figure at the top is now 0 and the colour in the top right box has changed to a deeper saxe blue.

Move the pointer to the bottom arrow of the green box this time and hold the mouse button down until all the green has been removed. The colour in the box has changed again, along with the design grid, to a deep royal blue.

Move to the bottom arrow in the blue box and hold the button down. As you do this, watch the colour change on the design screen and in the box. The colour becomes darker and darker as less blue is displayed in the colour box. The figure changes too, moving down from 15 to 0. As you reach 0 the box will become black. All zero results in black.

Bring the colours back into all the boxes by using the top arrows and bring all the values displayed above the boxes to 15. The result is white. So already we have learned that 0 equals black and all 15 equals white.

Now to adjust the colours to match the yarns we have chosen. Bring the blue box to value 5. The red box to value 0 and the green box to value 4. This will almost match up exactly. Adjust the colours yourself until you are happy with the result.

Now move the pointer to QUIT in the top bar and click the mouse button. The colour will be set at the value you have chosen.

Move the pointer to the arrow at the top of the colour palette box and click until the figure 1 is shown in the square box.

Select ADJUST COLOUR once again from the PATTERN section of the main menu bar. The colour box, or "ink pot", window is displayed again and we can adjust these colours to match up with the yarn shade chosen, by moving the colours up and down with the up and down arrows for each colour box.

This time select blue value 5, red value 5 and green value 0. This should be approximately right, but you can adjust it to suit

button.

Our pattern is displayed in the colours chosen for the yarn. The palette box at the right side now contains one colour, jade green, at the top. The square above this is displaying the purple. The remainder of the colour palette box is shown as grey because we have only matched and selected two of the available shades in the palette. If you wish you may now continue to set all the other shades in this palette by using the ink pots as before, but only colours 1 and 2 will be used for this pattern.

Before you move on any further, a very useful tip is to write on the inside of the cone the colour values for each ink pot, so if you use this shade again, in another combination and palette, you will be able to set this colour quickly and easily.

If you have some spare time, it is worth working through the shade cards of your favourite yarns and deciding their ink pot colour values, then writing these next to the shades on the card. It can save a lot of time when you are working on a colour palette for a special knitting project.

Now we will learn how to write

the colour palette that we have created to the memory on the TV PROGRAMME disc, so that it may be called up at any time in the future.

Move the pointer to PATTERN and hold down the mouse button until MEMORIZE PALETTE or PALETTE WRITING is highlighted. Release the mouse button.

The window displaying WORKING is shown in the centre of the screen and you will hear the soft noise of the disc spinning in the controller. When the WORKING window disappears, the new colour palette 11 is saved to the disc. It may be called up from the disc at any time in the future by selecting number 11 from the SELECT PALETTE area in the PATTERN menu. You may also adjust all the colours in this palette at any time in the future and save it again as palette 11, with the modifications. So you can see that the colour palette section of the programme is a very useful tool for designing and colour co-ordination. Not only for the garment you are about to knit, but for working out colour schemes you wish to use for the future and colour matching whole ensembles.

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Cont in Fair Isle and stripe patt **. K 218 rows.

SHAPE NECK

Using a length of D, cast off centre 34 sts. Push 68 [80] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 2 rows. Cast off rem 56 [68] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 196 rows.

SHAPE NECK

Note patt row on card. Using a length of D, cast off centre 20 sts. Using nylon cord, K 75 [87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [68] sts rem. K 4 rows. Cast off. With carriage at left unravel nylon cord over rem Ns bringing Ns back to WP. Lock card 5 on number previously noted. Cont in Fair Isle and stripe patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 45 [48] Ns at left and right of centre 0 to WP. 90 [96] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle

3 FAIR ISLE AND STRIPED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply
4 (4) x 50g balls in Linden (MC)
2 (3) x 50g balls in Gold (A)
2 (3) x 50g balls in Navy (B)
2 (2) x 50g balls in Scarlet (C)
2 (2) x 50g balls in Bluebell (D)
2 (3) x 50g balls in Bottle (E).

GARMENT WEIGHT

Finished garment in first size weighs 474g

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd, Marie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply

MEASUREMENTS

To fit bust 87-92 (97-102) cm, 34-36 (38-40) in.
Actual size 105 (120) mm, 4 1/4 (4 7/8) in.
Length to shoulder 62 cm, 24 1/2 in.
Sleeve seam 44 cm, 17 1/2 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).
32 stitches and 28 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back leader 1/A to knit background and second colour given in front leader 2/B to knit contrast pattern.

FAIR ISLE AND STRIPE PATTERN

Using MT, K 2 rows B, 2 rows C, 2 rows E, 2 rows A, 2 rows D and 2 rows B. Insert punchcard 1 and lock on first row. K 2 rows C. Release card and cont in Fair Isle patt. Using MT+1, K 7 rows C/E. Remove card. Cont in st st and MT, K 3 rows C, 2 rows B, 2 rows MC, 2 rows A, 2 rows E, 2 rows C and 2 rows B. Insert punchcard 2 and lock on first row. K 10 rows MC. Release card and cont in Fair Isle patt. Using MT+1, K 5 rows MC/B, 2 rows MC only (st st), 25 rows MC/B, 2 rows MC only (st st) and 5 rows MC/B. Remove card. Cont in st st and MT, K 8 rows MC, 2 rows B, 2 rows A, 2 rows C, 2 rows D, 2 rows E and 2 rows MC. Insert punchcard 3 and lock on first row. K 10 rows A. Release card and cont in Fair Isle patt. Using MT+1, K 2 rows A/E, 2 rows A only (st st), 7 rows A/E, 2 rows A only (st st) and 2 rows A/E. Remove card. Cont in st st and MT, K 9 rows A, 2 rows MC, 2 rows C, 2 rows D, 2 rows E, 2 rows A and 2 rows B. Insert punchcard 4 and lock on first row. K 10 rows E. Release card and cont in Fair Isle patt. Using MT+1, K 10 rows E/O. Remove card. Cont in st st and MT, K 10 rows E, 2 rows B, 2 rows A, 2 rows D, 2 rows E, 2 rows C and 2 rows MC. Insert punchcard 5 and lock on first row. K 10 rows D. Release card and cont in Fair Isle patt. Using MT+1, K 7 rows D/A. Remove card. Cont in st st and MT, K 9 rows D, 2 rows MC, 2 rows C and 2 rows E. These 226 rows form patt.

next and every foll 4th row until there are 154 [160] sts. K 23 rows. RC shows 152 and work measures 37.5 cm, 14 3/4 in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 70 [76] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 71 [77] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 90 [96] sts from lower-edge of sleeve on to Ns, gathering evenly. Using MT+5, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using D, cast on 152 sts in 1x1. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 31 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 152 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and D, K 8 rows. Using MT-2, K 15 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up 64 sts around back neck and 88 sts around front neck and place on to Ns. Using MT+5, K 1 row. Cast off.

PRESSING

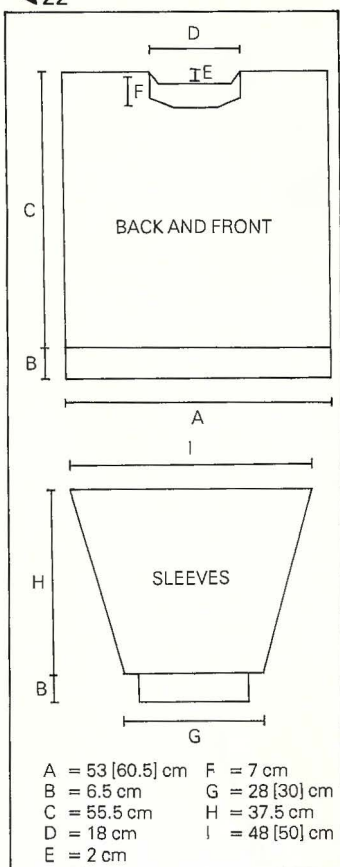
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

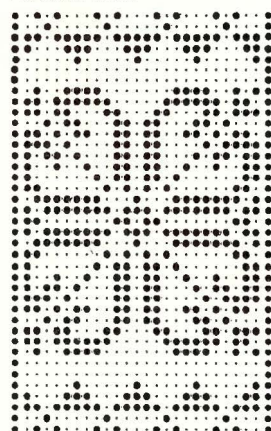




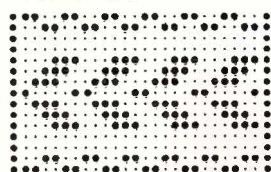
PUNCHCARD 1



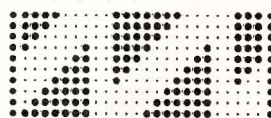
PUNCHCARD 2



PUNCHCARD 3



PUNCHCARD 4



PUNCHCARD 5



TINKERING WITH A TOYOTA

HAND SELECTING

Recently I was talking to a knitter who was admiring some designs for electronic machines. She was wishing she could use them on her punchcard machine but was resigned to having to hand knit them.

Ann Taylor

Well, although a trifle tedious if they are large or very dense in their patterning, these designs can be done on a punchcard machine by hand selection. Usually the charts for such designs are rather thickly populated with dots and following them direct can literally cause headaches – or at least make the eyes very tired. If you are really set on copying the design, then get some larger sized graph paper and copy the design on to it.

Some knitters then place this graph on their charter and move it up every row as required, but without using the drawn shape of the garment, as it can be very difficult to match the stitches and rows of the charter swatch to that of the drawn graph. It is a good idea to place your design on one of the intarsia boards now available, then the ruler may be moved up row by row as desired.

All that is needed to hand select the design is to follow the chart and bring the needles for the second colour out to E position on every row. Your dial needs to be on Colour as for Fair Isle and Feeder 1 has the main colour, Feeder 2 the second colour. Ensure that your machine is set to knit back from E position and, with the appropriate needles selected, knit the row. Now, once again, after moving your chart ruler up to the next row, hand select the design needles out to E position and knit the row. Continue in this manner until the design is completed.

Yes, it does slow down the knitting (not a bad thing!), but it will still be quicker than hand knitting the design and gives you the desired result. Unless they are some of the really large designs of about 120 stitches by 140 rows, most of the motifs that appeal are about 60 stitches by 100 rows which is not a great task for hand

When the design is not too large, but more than 24 stitches wide, some knitters split the design up, placing the centre 24 stitches on their punchcard and charting the extra stitches either side. This means that while the punchcard selects the centre of the motif pattern, the knitter hand selects the others from the chart.

It is all a matter of what suits you best.

CLUB NAMES AND LOGOS

Hand selection for Club names and logos is very popular.

One point for the newcomer to remember is that you knit what you see. Any lettering and words must be written backwards on your chart. The purl knitting side is facing you and the writing will be the same as your chart on that side, but comes out the correct way on the knit side. Try a small area of hand selection on a swatch first if you are not sure of what you are doing. It is quite a nice technique once one gets into the swing of things. Words may be curved or staggered in any way that you wish. Just follow your chart.

My first effort was two words forming two half circles to make an oval, one word of nine letters and one of eleven and whilst the end result was good, it took a bit of thought for a first attempt – and I have never forgotten it!

I then had to do a scarf with two names running the length of it, so the names had to be blocked on the chart sideways on . . . ! Sons and daughters can be guaranteed to have brilliant ideas for you once they find other people appreciate your efforts, even though throughout childhood they longed for a "bought" sweater like

WEAVING ERROR

Someone I came across recently was having a problem with the weaving yarn not being laid in properly.

Do have a good look at the brushes, not only the weaving brushes, but those under the sinker plate as well. The weaving brushes often get forgotten in the cleaning process. Sometimes too, the brushes need tightening a little more when they are replaced. If the problem persists after this, then try tightening the brushes on the sinker plate. Sometimes if the yarn does not catch from left to right, the right brush needs tightening and vice versa. After that, if all else fails, then get a reliable mechanic to have a check.

One other problem that crops up with great regularity is that of loops forming at the side of the knitting. Usually with a beginner this is caused by the knitter taking the carriage too far past the end of the knitting with the resulting free flow of yarn loops. Then the yarn will sometimes catch round the wheel or brush and snap as the carriage goes across, sometimes it just leaves loops. Another time the carriage will jam because the yarn has become twisted round everything. The answer in this instance is to take the carriage not more than about one inch past the end needle on either side. Beginners get carried away, sometimes going the full width of the machine and, at other times, not clearing the needles enough.

Other times it can be caused by the tension being too loose at the top of the tension mast. Tighten up slightly, otherwise the yarn rushes through and there is another loop! It would not be wise to tighten the tension mast during the course of knitting a garment as this could well alter the number of rows to four inches or ten centimetres that you managed to get on your tension swatch. If the

then you can knit another after tightening up.

One of the most infuriating causes of loops can be a slight roughening on the sinker plate itself, either on the flat piece each side, or in the feeder aperture. Often this roughening cannot be felt by hand, but certainly makes its presence felt by the persistent looping. Use some lightweight sandpaper or emery paper and gently rub along the edges of the sinker plate and equally gently around the feed aperture. Although you could not feel any rough area, this may well cure the looping. If it does not and you have checked everything else, then again it is over to a reliable mechanic.

BINDING THE MOTIF

Nearly all knitters now bind the edges of the motif as they knit, using two separate pieces of the background yarn and placing that over the last and next to last stitches of the motif. Remember, of course, to replace the next to

last needle back before knitting across!

Visiting the Swiftknitters Club at Portsmouth the other evening, I met a knitter who had a further idea about binding. When there are long floats across the back of the motif, most of us bring forward a needle in the middle of the float, hook the float up, put the needle back and knit across, thus trapping the float.

This knitter, whilst binding the edges with the background colour, had two pieces of the second colour and bound the needles in the centre of the floats in the same way – remembering to replace the needle back to the B position as she went. This made the motif much neater all round and saved tidying up later. Thank you very much to the Swiftknitters Club!

PUNCHCARD ERRORS

I am still finding knitters struggling with Sellotape to correct errors on their punchcards. Keep an eye open in the stationers for Blic

number five. These are sheets of small sticky circles which fit very nicely over your error – one on the back and one on the front – and last and last and last however many times the card goes round. The packet costs about 60 pence for around ten sheets of circles, so they also last a long time and come in an assortment of colours. Blic also do longer strips which one can use to alter the design on a punchcard. Try some on Card One for instance, covering vertical blocks of holes and you will have an original Fair Isle punchcard. Do remember to photocopy the card before you take all the strips off – your public library usually has a photocopier – otherwise if someone admires the results of your effort and wants exactly the same, you will kick yourself if you have removed the strips and gone back to the original Card One.

Another way for original punchcards, is to place one punchcard on top of another and mark out the resulting pattern – I may have mentioned this before. You can get some really unusual small float designs this way and it gives you endless permutations for Fair Isle and knit-weaving patterns.

A POINT OF CONTACT

I have had letters and 'phone calls asking what can be done when there is a mechanical problem and there is no mechanic anywhere in your area. You could ring the Toyota Academy, High Street, Bromley, Kent and speak to one of the very helpful staff there. They will tell you how to go about getting your machine to their Repair Depot, or may even know of a dealer or mechanic near to you. Better a 'phone call or a letter to them, than to try to tackle a mechanical problem yourself.

For those of you living fairly near to Bromley, do check and see if they have a day course that would be helpful to you. You may be lucky, or they may be able to tell you of someone who has a course just for Toyota owners. Patricia Waterman has updated her list of Toyota Tutors, so a letter enclosing a stamped addressed envelope to her could solve some of your problems. It is always worth a try if you feel you are an isolated knitter.

See you next month.



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DUOMATIC UPDATE

Last time we looked at the general Passap system operating methods and why the machines are "different" from others on the market. Because they are a little different in operation, the care and maintenance differs too and this is what I am going to talk a little about this month.

George le Warré

First, let's talk about general cleaning. How often should this be done? The answer to this old chestnut is after every complete garment, or once a week, whichever is the most frequent. I know this may sound a lot of work, but it really takes only a few minutes of your time, and is well worth the effort because it will keep your machine running smoothly and knitting well, avoiding those awful problems that can rear their ugly heads in the middle of knitting a garment, such as Error 200 on the 6000 machines (the machine is dirty and cannot pattern properly). The basic weekly clean is the same for all Duomatics and 6000s, with just one or two special points for the electronics.

Start by removing both locks from the beds. Place these upside down on the table. Please not on the floor, it is too easy to step back onto them if you do this and do a lot of damage. Place newspaper under the machine to protect your floor covering. Separate the two beds by pulling on the round knob at the right side between the two beds, whilst supporting the front bed with your left hand. This will allow the front bed to drop to the lower position gently. Now take a clean brush, the one that came with the machine is fine, but is rather small. A clean one inch (2.5 centimetre) paint brush is ideal, kept specially for the task, or a length of brush that is sold as a draught excluder for the bottom of doors. A length cut from this, say about four inches (10 centimetres) will be fine. The extra width will speed up the cleaning process a great deal.

Place a folded length of newspaper over the front bed and hanging down between the beds. This is to prevent the fluff and dirt that you brush from the back bed accumulating on the front one.

striking combs with firm upward strokes to remove loose fluff. Do this first with the needles in non-working position and repeat with the needles pushed up in their channels as far as they will go. Don't forget to brush out the top and bottom rails where the locks slide, and the plastic ends of the beds too. Place another sheet of folded newspaper over the back bed and then remove the paper from the front bed. Brush the front bed in the same way.

You can of course remove the fluff from both beds with a vacuum cleaner and use the small crevice tool or the dusting brush. This speeds up the cleaning even further and is perfectly all right, as long as you set the cleaner to medium suction. I have known of pushers being sucked out of channels and into the dust bag

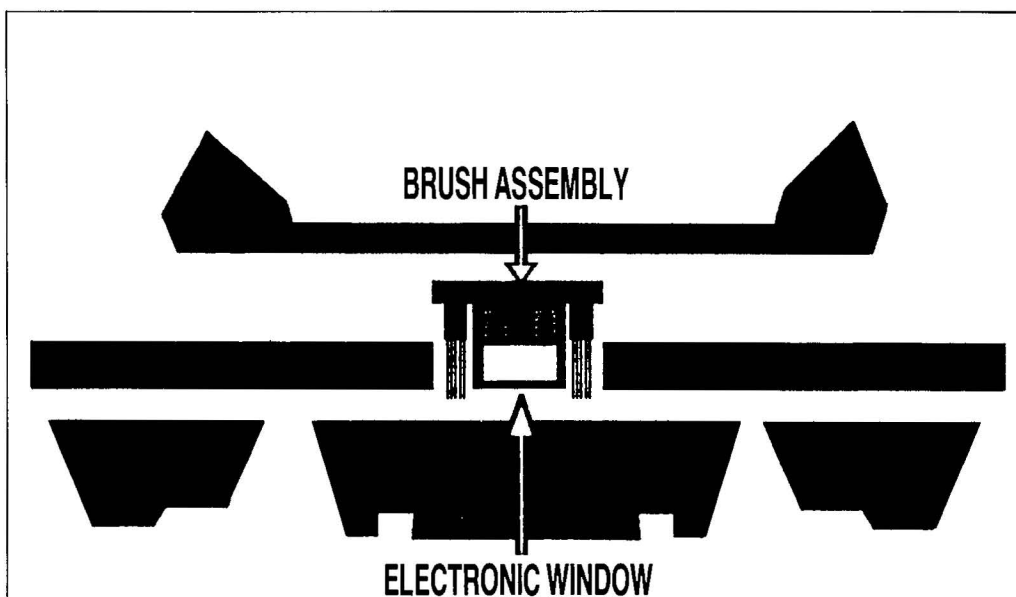
when a cleaner has been set on high vacuum! And this will make an extra job of going through the dust bag to find the pushers.

When you have removed all the fluff from both beds, clean away the fluff on all the other parts of the machine, yarn masts, stand etc., before turning your attention to the locks. Fluff can accumulate in the locks at quite a horrendous rate, and it is necessary to keep these as clean as possible for perfect knitting. Use the small brush that came with the machine for brushing these, as it is capable of reaching into all the nooks and crannies. Brush out all the fluff that you can see, then set the NX lever to each of the dial positions that are on the selector dial. Setting the selector to each letter in turn and engaging the lever will release different cams and flaps each time, allowing you to reach all parts to brush out fluff. Needless to say, this does need to be done gently and with care. Don't forget to de-fluff the pusher flaps and cams on the Duomatic locks, and the back lock of the 6000.

On the subject of the 6000, the front lock has an additional part that does not appear on the Duomatics. This is the electronic eye that performs the needle/pusher selection, and must be kept scrupulously clean to avoid that Error 200 appearing on the console. See Diagram 1. At each side of this window is a

sweeping brush. This is to sweep the fluff and dirt out of the slotted front bed rail as you knit so that the lock can "see" where it is at any given time. Consequently, these sweeping brushes do get rather dirty and fluffy and need special attention. The brush assembly can be easily removed for cleaning by placing the blunt point of a pencil that has the lead broken off under the top right side and lifting. Then place the point under the left side and lift. The brush may now be lifted out complete. This brush assembly is very small, so treat it carefully. Remove the fluff and accumulated dirt and place to one side.

You have now removed all the fluff and it is time to start removing all the dirt and dirty oil. This must be done with the correct cleaning fluid, as recommended in your instruction manual. That is, 200 millilitres of Surgical Spirit with 10 millilitres (two teaspoons), of Bellodor Oil added. It MUST be surgical spirit, and not methylated spirit, and it MUST be Bellodor Oil, as this is specially formulated for these machines. The only allowable substitute in an emergency is a fine sewing machine oil. Any other cleaning solution is just not the right thing. Some will definitely cause damage to the machine, particularly petroleum based solvents, which will dissolve the plastic parts, and



spray on cleaners, which contain water and will always cause rust. The cleaning solution recommended is easy to make up, and is so inexpensive, that to try to substitute is pointless, and may cause a lot of expensive damage.

Having made up your cleaning solution, please label it clearly as Knitting Machine Cleaning Fluid, and keep it out of reach of children, in a cool dark place. Next you will now need some clean soft cloths. Old shirts, sheets etc. torn up are fine, but it is essential that you do use cloth and not kitchen paper or tissues. Paper towels fall apart when being used with this solution and rubbing over the beds etc., leaving little pellets of paper pulp in inaccessible places, which can cause more trouble than if you had not cleaned the machine. An inexpensive alternative to old sheets is the type of non-woven cloths sold for dishwashing, such as "J-Cloths". These work well and of course are disposable.

Shake the bottle of cleaning fluid well and moisten your cloth with this. Rub up and down over the needle channels and pusher channels. It is surprising how much dirty oil and grime you will remove. Do this on both beds, keeping going until the cloth remains clean.

Next clean all the plastic parts of the machine with the same fluid, but avoid parts that contain any printed names etc. The fluid may remove the print. Clean the top and lower rails of both beds with the cloth and fluid. This will remove all the old used oil, which is very black. Again, keep going until the cloth remains clean. Remember to remove the edge springs from the top rail to enable you to clean all parts of this too.

Now turn your attention to the locks. Clean these with the same solution on a cloth, paying attention to all cams and flaps to ensure that all old and dirty oil is removed. 6000 owners now clean the electronic eye window with the moistened cloth, and if necessary, dip the sweeper brush assembly in a small container of cleaning fluid to remove the dirty black oil. When all is clean, replace the sweeper brushes in position. Do this gently. There is no need for force, the assembly will click into position quite easily. Don't forget to clean all the remaining parts of the machine with the solution as well colour changer, yarn masts and so on.

Bellodor Oil which, as I explained earlier, is specially formulated for the machines. Sewing machine oil is the only permissible EMERGENCY substitute. No other lubricant should ever be used as some will definitely cause damage, particularly those sold in aerosols, containing silicone. This will build up on your machine and set like varnish over a period of time, causing jams and finally total seizing up. Some of these sprays even contain water. The last thing you want to spray the machine with! So remember, knitting machine oil for knitting machines. Don't try to economize and make substitutes. It will cost you more money in the long run. After all, if you took your car in for a service and found that the mechanic was using the wrong grease and lubricants, you would complain. It is the same with knitting machines. The correct lubricant for the job will ensure trouble free running. I have heard some really amazing things in my travels, such as using salad oil, baby oil, butter, hand cream and so on as lubricants. Yes it does sound crazy, but even more crazy is the thinking behind these things. Do these people then pour car oil on their salad, rub the babies bottom with car grease, spread axle grease on their bread, and soften their hands with sump oil? Of course not. Most people make these substitutions thinking they are saving money, when they are in fact causing future trouble that will cost a great deal of money to have corrected. Bellodor Oil costs very little, often less than the cost of some of the substitutes people try. So use the correct oil in the first place. Lubrication of the machines, as you will have gathered is one of my pet subjects, mainly because I was one of those people who used to try substitutes, and completely ruined a Duomatic with silicone spray, which set hard as a rock. The engineers had to remove the layers with paint stripper, and replace all the plastic parts, which was a very costly exercise. So using silicone spray for about a year cost me over £200 in the end. Hardly worth it.

Oiling the machine to keep it running easily and smoothly is very quick, simple and easy. Take an ordinary child's paintbrush and dip this in the Bellodor Oil. Run the brush around all the edges of the cams and flaps on both locks, as shown in your instruction manual and in Diagram 2.

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BACK

Handle up. Orange strippers. Set up 132 [138, 144, 150] Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a pusher into WP under each front bed N in WP. Handle down. Push up empty Ns in between Ns on front bed to WP. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on N/GX, K 1 row. Handle up. Set RC at 000. Set lock on N/BX, K 68 rows. Handle down. Transfer sts and arrange pushers as shown in diagram 1. Push empty Ns to NWP. Put an extra N at each end into WP on back bed. Black strippers. Set RC at 000. Set lock on N/AX← and stitch size to 3½/4½. K 198 rows. Work measures 28.5 cm, 11¼ in.

SHAPE ARMHOLES

(Remember to return pushers under dec sts to blocking rail and to keep an extra st on the back bed as you dec.) Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 96 [98, 100, 102] sts rem *. K 116 [112, 108, 104] rows. RC shows 334.

SHAPE NECK

Using a length of MY, cast off centre 30 sts and return pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Using WY, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 2 rows. Dec 1 st at neck edge of next and every foll alt row until 15 [16, 17, 18] sts rem. K 17 rows. Cast off loosely. Return pushers to blocking rail. Unravel WY over rem Ns bringing Ns back to WP and arrange pushers as noted. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 88 [84, 80, 76] rows. RC shows 306.

SHAPE NECK

Using a length of MY, cast off centre 26 sts and return pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Using

4 DUOMATIC SUMMER TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines

MATERIALS

Tamm Estillo.

1 [1, 1, 1] x 450g cone in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 190g.

The fibre content of this yarn is 60% Acrylic, 40% Nylon. For further information about this yarn, please write to The House of Corbiers, Weston Road, Weston-Upon-Trent, South Derbyshire DE7 2BH.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 99 [103, 108, 113] cm, 39 [40½, 42½, 44½] in.

Length to shoulder 50.5 cm, 20 in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on front bed to 38 cm and 100 rows to 11.6 cm, measured over pattern as diagram 1 after steaming (do not press). (Stitch size setting approximately 3½/4½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

When decreasing, only the sts on front bed are counted. Dec sts on back bed as required to keep pattern correct. When decreasing put pushers into blocking rail. Put an extra N at each end into WP on back bed.

The neckband and armhole bands are knitted using two strands of yarn and rows 1 to 5 are fairly hard to knit, so knit slowly for these rows.

Before beginning to knit, break off a length of yarn for the neck shaping cast off.

WY, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 2 rows. Dec 1 st at neck edge of next and every foll alt row until 15 [16, 17, 18] sts rem. K 41 rows. Cast off loosely. Return pushers to blocking rail. Unravel WY over rem Ns bringing Ns back to WP and arrange pushers as noted. Finish to correspond with first side reversing shapings.

NECKBAND

Handle down. Blue strippers if you have them or orange if not. Set up 170 Ns on each bed in WP for full needle rib. * Arrange pushers as in diagram 2. Set lock on N/N and stitch size to 3/3. Using 2 strands of MY, K 1 row. Set lock on CX/CX, K 2 rows. Set RC at 000. Set lock on BX/BX and stitch size to 5/5, K 5 rows. Set lock on CX/CX and stitch size to 6/6, K 2 rows. Black strippers. K 8 rows *. Either join to neck edge by Passap method at this stage or K a few rows with WY and release from machine.

ARMHOLE BANDS

Handle down. Blue strippers if you have them or orange if not. Set up 120 [125, 130, 135] Ns on each bed in WP for full needle rib. Work as for neckband from * to *. Either join to armhole edge by Passap method at this stage or K a few rows with WY and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given and steam lightly.

MAKING UP

Join shoulder seams. If you have not already used the Passap method for joining neckband and armhole bands, pin them into position. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side and then on the wrong side. Join side and band seams.

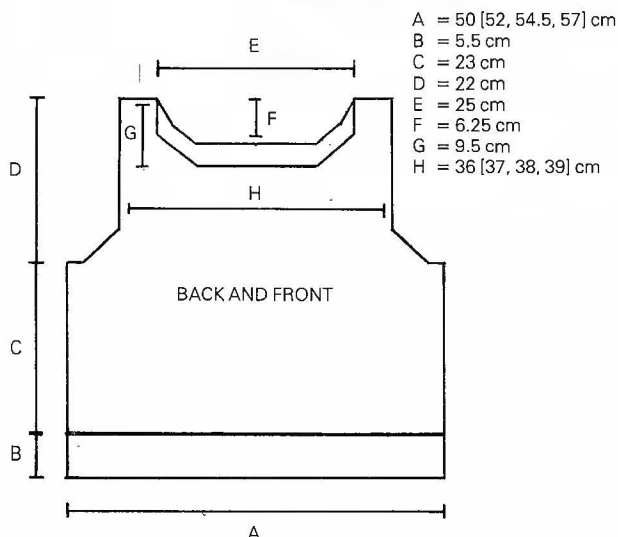


DIAGRAM 1

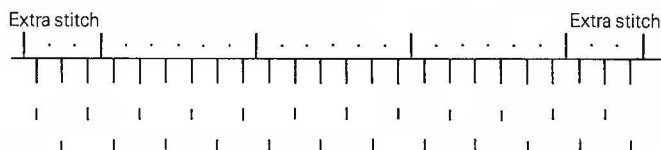
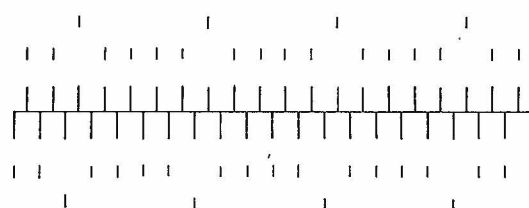


DIAGRAM 2





is needed. Next, take a clean piece of cloth and place a few drops of oil on this. Run the oily cloth over the needle butts of both beds, and the pusher heads of all the pushers of both beds. Place the locks back on the machine, and run them across the beds a few times. Now place all the needles and pushers on both beds into working position and repeat with locks set to N/N for a few times. Then again with both locks on BX/BX with the back locks as noted above and the front on LX. No need to switch on the console. This will ensure that the small amount of oil used is spread evenly in a light film which will be sufficient lubrication until the next clean.

Having explained about a simple weekly clean (which takes longer to talk about than to actually perform), we should now move on to the twice yearly big clean. This is necessary to remove all the dirty oils etc. that will accumulate in the needle and pusher channels. Essentially, it is the same as the weekly clean, but with the addition of the removal of all needles and pushers from the beds.

To do this, remove the needle retaining bar, just as you would for changing a damaged needle as explained in the instruction manual.

Remove all the back bed pushers and place them in a screw top jar which is half full of the cleaning solution. If you are using a Duomatic, then all the pushers from both beds can be placed in the same jar, as they are the same in shape. If you use a 6000 machine, place the pushers from the front bed into a separate

jar of fluid. The reason for this is that the back and front pushers on the electronic machines are a different shape, and are not interchangeable. Screw the tops of the jars, and give them a good shake. You will be surprised at all the dirt and black oil that discolours the fluid.

Now close all the latches on all needles, and withdraw them one by one from each bed. Do please ensure that the latches are CLOSED to do this. If you try it with the latch open, the hook of the needle will catch in the needle retaining spring under the rail, and cause damage. As you work along each bed withdrawing needles, feel the hook and latch of each needle as you go. If you find any that are bent or not working properly, break the heads off with pliers and discard now.

Place all the needles as you remove them into another screw top jar containing cleaning fluid. You may mix the needles from front and back beds for both machines as they are identical. When all the needles are in the jar, add new needles to replace any that you have discarded. Screw the top on and give a good shake. Again, the fluid will discolour with dirt and oil. Leave the needles and pushers in their jars whilst you clean the beds, but give the jars a shake once in a while.

We now need to clean the needle and pusher channels. To do this unclamp the machine from its stand. Have on your largest table some plastic sheeting and several layers of old newspaper. I usually have a blanket on the table first, then the plastic, topped with about ten layers of newspaper.

This protects the table well, and the paper absorbs the cleaning fluid used very well. Lift your machine onto the table, and lay it with the back bed flat on the surface, so that the front bed is at an angle, with the striking combs pointing down and the pusher channels uppermost. It is best to remove your colour changer to do this, by unscrewing the nuts that hold the parts to the front and back beds. If there are any separators (paper-like oblongs with two holes in), save these, and replace them between the beds and the changer when replacing the colour changer later.

You are now ready to scrub out the channels. Take your usual cleaning brush. Dip it in the cleaning fluid and scrub up and down in the channels. Start at the top and work towards the striking comb, and don't be frightened to use plenty of fluid. As you work, all the dirt and accumulated waste oil will flow down the channels and out of the striking comb. Keep going until the fluid is clear and no more dirty oil is present. You will need to move the paper several times, hence the many layers. When the channels on this bed are clean, turn the machine so that the opposite bed is in the same position, and repeat the whole operation. A lengthy process, but it really does make an enormous difference to the machine.

When both beds are cleaned. Turn the machine the right way up and finish off with a soft cloth, making sure that all the excess fluid is removed from the surface and the striking comb. Place back on the stand, and reattach the colour changer. Place the clamps

into position and tighten finger tight.

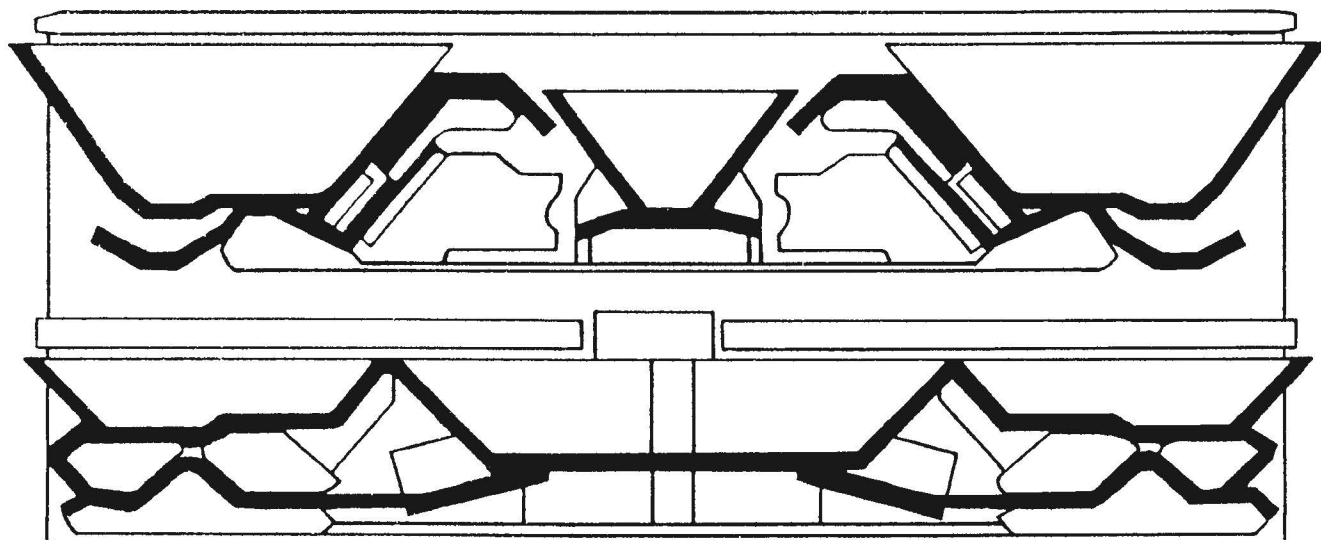
We can now give our attention to the needles and pushers.

Having had a time in the jar of fluid, and shaken on occasions, all the surface oily dirt will have been removed, or at least loosened. Remove all the needles first and place them on a clean cloth. Using a dry cloth polish each one dry, and place to one side. Now take another clean cloth that has a few drops of Belldor Oil soaked into it. Polish each needle with this, and replace into the bed. Remember to replace needles with the LATCH OPEN to avoid damaging the needle retaining spring. Because you are replacing needles at random, this will mean that all the needles are moved around the beds and get even use and wear. This avoids "sticky" needles that can occur at the edges of the beds.

Now do the same with the pushers as you did with the needles. Drying and then polishing with an oily cloth. Replace them into the beds, making sure that 6000 front pushers go only into the front bed. Again, the pushers will have been moved around to ensure even wear and use. All that remains to be done is the oiling as for the normal weekly clean, and to reassemble with the locks etc. The small amount of oil that was left on each needle and pushers will be sufficient to keep them lubricated until the next major clean.

I usually now cast on with some waste yarn, preferably white wool, over the whole bed in K/K and set both locks to N, then knit about 100 rows. This ensures that

DIAGRAM 2



any oil remaining in the hooks or latches is removed. If your knitting comes out looking black or grey at this point, you did not clean the channels and needles properly, and dirt is left behind.

Although this is a lengthy process, it really is worthwhile. Apart from keeping the channels clean and well lubricated, it is a chance to spot needles or pushers that are damaged, and to replace them. This can avoid disappointments in knitting when one needle latch is not working properly and leaves a tell-tale line up through the work. Or mispatterning because of "sticky" pushers.

Kept well cleaned and serviced in this way once or twice a year, a machine should give you many years of trouble free service, so you are prolonging the life of the machine, as well as making knitting easier for yourself. My first Duomatic is now well over 20 years old, but still works like new. and I put most of that down to the fact that "Pinky" still gets her twice yearly overhaul and service at home.

One last thing. The most important part of any cleaning is checking the parts as you go. It is important to check at this time whether the strippers are working

correctly. Check the blades and wires. Also make sure that the blades do not have any rough edges. The wheels on the black strippers too. If you do find rough areas, these can be the cause of snagged yarns and dropped stitches. You can smooth out the rough areas as a temporary measure using the finest emery board to rub down. But I must emphasize that this should only be looked upon as a temporary measure, as there is a limit to the amount of plastic that may be rubbed away, and the strippers still remain working correctly. New blades are available for black strippers, but if the wheels are badly damaged, then a whole new stripper will be necessary. The same with orange and blue strippers. If the blade is too damaged, then replace as soon as possible. Damage to strippers is usually caused when you have been sorting out a mistake in the knitting, and have left needles up with their hooks above the top of the striking comb, so is avoidable by remembering to make sure that all needles are in working position after sorting a problem and before taking the locks over the knitting.

Best wishes until next time.

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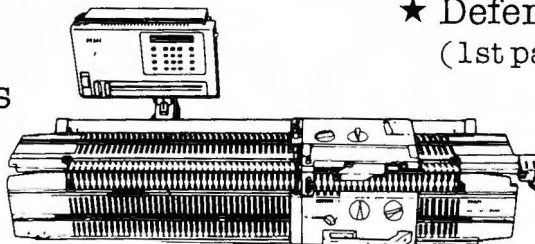
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NEW

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,
Regarding Ann Taylor's comments on plating in the October 1990 issue of MKM, I bought the attachment for my Toyota 950 and find that it has a habit of turning itself when I do not want it to! However, this error can be put to good effect.

I have made two dresses with sideways knitted skirts – one in Artistic with Hobby (I placed the Hobby in the hole nearest the bed so that it could be seen), and another in 2 ply pale blue wool with 1 ply dark blue acrylic. In each case, as soon as I put the stitches to hold for shaping, the plater twisted itself at random. This created an interesting pattern in that area. The tops of the dresses were knitted with card 1, the first in Fair Isle with a third colour added, the second with a tuckstitch bodice, so it looks quite different!

Yours sincerely,
Grace Green
Orpington, Kent

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Dear Anne,
Thank you for my "Star Surprise" in the December issue – I have waited nearly 78 years for my first "Star"! My grand-daughter, Joanne, managed two before she was six years old – in the same week too! You asked if I had any other ideas and, as my method for casting off lots of stitches is a different technique to that which my two daughters-in-law have recently learnt, I thought I would write and tell you how it's done.

One hand holds the slackened yarn – like you do in hand knitting or crochet work – tensioning the yarn by feel. At the same time, use a transfer tool to flick the yarn into the needle hook and get into position for the second needle. Your other hand is in place pushing the needles forward and back to non-working position. To do this in comfort and ease, sit slightly to one side and above, whilst resting that arm on the needlebed. Yes, the needle butts and sinks do dig in, but the problem can be solved by placing

only safer but after a few goes you will find that this helps you to work more quickly. What! – no ribber cover? – share a box of ice cream and cut a 5 cm tunnel from the bottom of the base (plastic, of course). If it is not long enough, two will do the trick!

On the subject of "tricks" – when told to wait, while I picked up some stitches I'd dropped, little Joanne said from down by my feet: "I can't find your stitches anywhere and I have looked Grannie"! Yes, I had to chuckle as well.

Yours sincerely,
Daisy E Viner
Banbury, Oxon

Thank you for writing to us again, Daisy, and sharing more of your ideas and "magic moments". Sorry that space does not permit to print all of your letter. Readers will remember that Daisy's Star Letter in the December issue came as inspiration and help to those knitters who only have the use of one hand, when she explained a technique for casting on. We hope you will try out this month's tip for casting off too!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Dear Anne,
I was reading about not throwing things away and, as I am a real magpie (but not for jewels), I thought this tip would be of use to others. I save all the tops of the Automatic Washing Liquid containers and stick them on to the top of a margarine tub with glue or Blue Tack. Hey Presto – a little 'todoment' (which I call them) for all those odds and ends on your knitting machine table.

All my friends just love to read your magazine and if I win anything then I shall buy a bottle of wine for our class of ladies and GENTLEMAN at Horwich College.
Yours sincerely,
Mrs G E Mills
Bolton, Lancashire

Nice thought Mrs Mills – enjoy the celebration and the happy

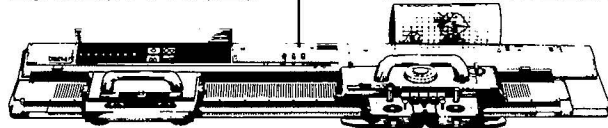
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★ STAR LETTER

Dear Anne,

This morning I awoke, eager to receive this month's copy of your magazine. Couldn't wait to return from the newsagents with it! Why is it I always jump into people's know-on-the-way home, when all I want is to get back and read in a land and chatter. Home at last - now the phone's ringing. My little boy has been to the toilet and needs some assistance (without going into detail). Off the phone and straight upstairs.

Now he wants a drink - the little darling! I hurriedly pour him some orange juice - oh! - he wanted milk! I pour the orange back into the carton and, yes, spill some. Orange wiped up - milk poured out - but I forgot to warm it up! Warm milk - Robert happy - now can I glimpse through my magazine? (I read it from cover to cover when the children are in bed).

There's someone at the door - market research - I answer their questions - it must be awful when people keep refusing, but no thanks, I won't have a catalogue cool! As I am saying goodbye to the Market Researcher, the phone goes again (a wrong number - thankully).

My toddler has not received any attention in the last seven and a half minutes so now he wants to play a game. Shall we play "Looking at Mumma's magazine?" "No!" he replies, "please read my Rainbow comic to me!" - so I give in! I do actually have a soft spot for Zippy (I haven't knitted him yet though!).

The washing machine finished twenty minutes ago and the sheets and towels have to be hung out before I can settle. There's more washing to be put into the washing machine too! Another half an hour later my

husband phones to ask me to run out some information for him - why is it that things are never where you left them? I must sort that cupboard out again soon. Still, I've found the Selskopia which I lost two weeks ago - I've bought more since - now I'm overrun with the stuff!

Look at the time - Robert is hungry - perhaps I'll get a chance to glimpse through the magazine afterwards, and so the day goes on! By the afternoon I give up trying to "glimpse" and centre my attention on Robert. He's been in a really lovely happy mood today. It's a great excuse to spend the afternoon with your toddler when he keeps making you laugh.

Suddenly, it's time to fetch the five year old from school. Home again and after packed messages, drinks and changing out of school uniform - yes - it's time for children's TV - the only thing guaranteed to keep my two little angels amused for at least half an hour! So here goes - I have pinched twenty minutes for a really good "glimpse" before I start dinner.

Great, up to scratch as usual, but when I saw "Latch On" by Joan Lafferty, well sorry Joan, but I had to laugh. It certainly rang a bell for me. I seem to take hours choosing exactly what colour, yarn, style and size of garment to knit and I've had more than one disaster when actually knitting. Maybe this little tale of trying to look at my magazine all day will ring true with other knitters too?

There's just one thing that really aggravates me - when non-knitters say "How long does it take to knit a jumper?" Well really, how long is a piece of string - eh?

Yours in stitches,
Sally Birch
Coventry

Anyone who has such an obstacle course as yours Sally, just to read the magazine, deserves a little reward at the end. Thank you for your amusing tale which wins our Star Letter award this month. We hope you will have better luck in getting a look at the twelve free issues we shall be sending you. Perhaps you could use the £5 to bribe Robert?

Dear Anne,
When I had two children within fifteen months and it took me two months to knit a small pullover, I bought a knitting machine. This was over twenty five years ago, and I have never been without a knitting machine since.

As science progressed these machines became more and more sophisticated and many add-ons were available. A few years ago,

in addition for my knitting machine was a Form Computer. A marvellous instrument indeed! According to pattern, one typed in certain numbers, added bust and required length measurements, as well as the result of a test square, and the computer did the rest. No more working out how to alter size or worry about the use of a different yarn. The computer would tell you how many stitches to cast on; when to change from

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ELECTRONIC 6000

Part 5

Diane explains how to programme and knit a three colour in a row pattern and examines some of the problems you may encounter when knitting garments.

Diane Bennett

One of the advantages of the 6000 is the ease with which three- and four colour in a row knitting can be programmed and knitted. Fig.1 is a sample which I knitted while I was doing the Passap course, when I had never used the machine before!

To programme a three colour in a row pattern, first select the two patterns to be combined. They must be the same size. The three colour pattern in Fig.1 combines 1144, a simple trellis pattern 40 stitches by 40 rows, with a flower design which is the same size.

After telling the machine to PROGR and entering the cast on, programme stitch pattern A. The first pattern number is 1144, ENT and when the machine asks ALTER say ENT (yes). The machine now offers two alternatives DIRECT? – NO, but when it asks ADD the answer is ENT. The machine needs to know what you want to add, so asks ADD WHAT? The other stitch pattern to be used is 1223, so answer with this number. Do you want to ALTER this stitch pattern – NO, 3 COL – ENT (yes). The machine asks this question

because patterns can also be combined without knitting in three colours. The machine now asks ADD, to which the answer is NO, because the pattern is complete – but for a four colour pattern another pattern would be added here. When entering the KNIT TECH, check that you have selected one for three colour knitting, in this example no.195. Complete the programme by ENLARGE/POS – NO, TEST – NO, ALL – ENT.

A sample of the stitch pattern can now be knitted using three colours of yarn no thicker than three ply. When setting up the pattern, the back bed pushers are shown by the console for this stitch. Alternate pushers should be in working position and both arrow keys on the back lock should be pressed. Alternate needles on the back bed are selected to knit while those with pushers in rest position will slip. Each row, the arrow keys reverse the pusher setting, so stitches which knit on one row will knit on the next row.

While knitting the pattern, the console displays COL 1, COL 2 or

COL 3, making it very easy to follow the colour changes. Each sequence of six rows, two knitted with each colour, completes only two rows of knitting on the front bed. Watch the pusher selection and you will see that each needle is knitted for only two rows in six. However, this amazing machine works all this out for you – all you have to do is to follow the colour change sequence carefully. When you have knitted a beautiful swatch like this, you may decide that you would like to use it to knit a garment. How can you make this as easy as possible? The two most important things to remember are:

1. Use simple shapes for your first few garments;
2. Plan your knitting before you start.

I know that you will all be groaning when I remind you that the first thing you have to do is to make a tension swatch – but without this you will never be able to make a garment which is the correct size. If you answer ENT (yes) to TEST after entering the programme, the console will guide you through the knitting of the swatch. You may, however, prefer to knit 100 stitches by 100 rows, the traditional Passap swatch, or 40 stitches by 60 rows which can be measured with the green ruler.

After making the swatch, the next step is to select the pattern:

1. Use a simple pattern, such as one of the Bramwell Passap Club patterns;
2. Use simple rectangles and calculate the stitches and rows;
3. Use the built in Form Computer.

Try not to be afraid of using the Form Computer. After you have entered the numbers which tell the machine about the shape you are going to knit, it does the rest for you. If you are knitting sleeves in plain knitting or a slip pattern, it will even increase automatically on the front bed. Fig.2 shows a

very small sleeve which I knitted from a Form Computer pattern on the Passap course and it really was very easy!

Most garments require welts and before starting to knit select the type of welt to be used. It may be necessary to knit swatches to check which type of welt is suitable for the garment. The three colour in a row pattern, for example, is knitted with Bramwell Duomagic and the welt for this could be a 2x2 rib (cast-on 4) or a 1x1 rib using two strands of the main colour.

Keeping the garment shape simple not only makes it easy to knit but also avoids problems with neck shapings, shoulders and so on. If you do want a V or round neck, shape the neckline using cut and sew and use a separate neckband which is stretched over the cut edge. If you do shape garment pieces on the machine, for example when knitting a sleeve, remember to alter the number of needles in use, otherwise the machine will be screaming ERROR at you.

Those 6000 owners who have used a Passap before will find that, with minor exceptions, techniques for making garments are very similar. Those who have previously used Japanese machines will mainly need to use the techniques which are used for double bed knitting with these machines. Whether you are a Passap knitter, a Brother/Knitmaster knitter or a new knitter, however, remember the golden rule – KEEP IT SIMPLE and you will find that you will soon be in charge of the machine.

My next article will be the last in this short series about the 6000 and I will be telling you about the sources of information for this machine.

For details of the courses which Diane is running for Passap/Pfaff 6000 owners, write to her at 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

FIG.1

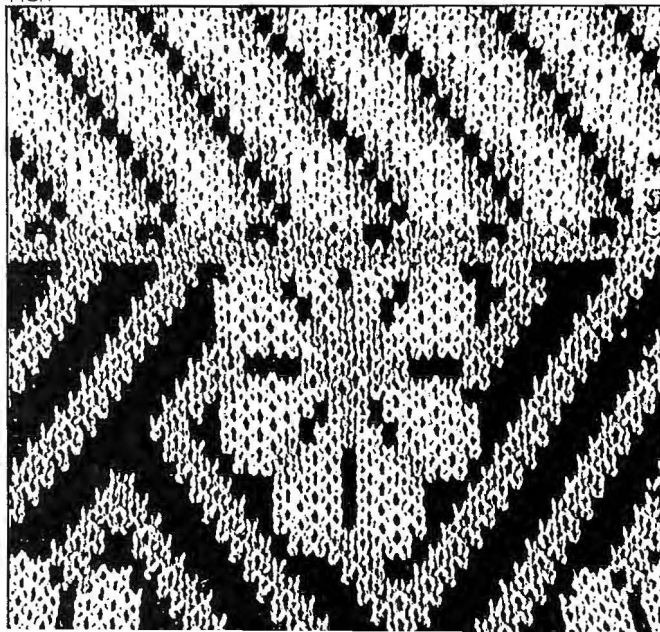
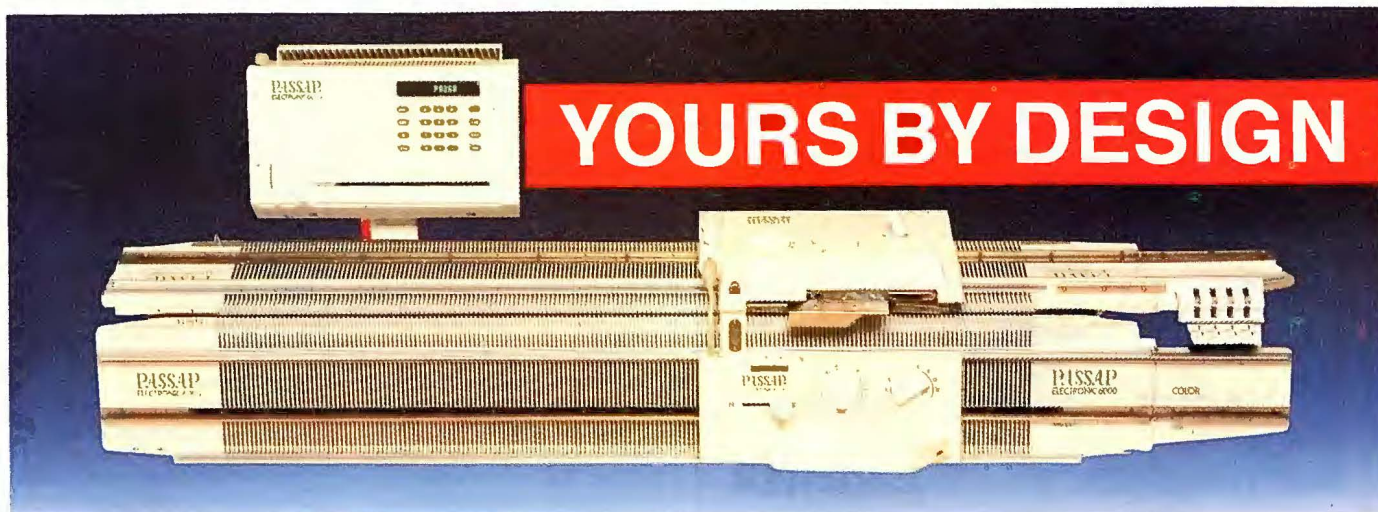


FIG.2





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lot! The result was a garment in your chosen yarn to fit any size. On a visit to my sister I was overcome with envy to find that she was in possession of this wonder of technique. She admitted that she had little time for knitting and had not even tried out the thing. We made a deal. I took over the computer in exchange for something else. There and then we had a trial run, and that's where the trouble started!

To save time and yarn we chose a baby pullover. We typed in the required numbers, double checked, and off we went. After four inches of welt, the machine still didn't tell us to change to main knitting. We ploughed on regardless and ended up with a garment for a very long, skinny monster baby! In disgust, my sister took the computer back to the shop where it was tried, testing and declared fit. It was sent on to me, and I had another trial run with the same result - a long, skinny monster baby pullover!

On this occasion I took it to a local knitting machine agency where it was tried and tested again, and declared fit and well. Here I was with an expensive piece of equipment, which worked for everybody but me. I gave it one final chance. All numbers fed into the computer were correct, bust and length measurements in centimetres were correct, the test square in centimetres were correct. STOP!

Careful study of instructions revealed that body measurements were to be fed into the computer in centimetres (cm), result of test square in MILLIMETRES (mm). The computer can only read numbers, not words! Considering that we insisted on telling the poor machine that our test square was, for instance, 10 cm instead of 100 mm, it was no wonder that we ended up with monster garments!

I rang my sister and we laughed ourselves sick over the 'phone, but neither of us was brave enough to go back to the shops and experience the acute embarrassment of admitting what utter fools we had been!

An experienced knitter who should know better! Yours sincerely, Mrs H Mackenzie Paignton, Devon

A decimal (!) point in question which might well save others from a similar, frustrating experience. We all make mistakes though - just proves that it is really necessary sometimes to thoroughly read and digest the instructions when trying a new accessory. Perhaps other readers have a story to tell of strange shaped

to similar errors (too short, too wide)? When the Knit Radar first appeared, those who felt creative might well have had nightmares when it came to charting out all those 'half-scale' measurements! I seem to remember that it all became complicated at the armholes and neckline! But, like everything - once you know how - it's easy!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Dear Anne, I was interested to see the question and answer for the "weaving cast on" problem in the July 1990 issue of MKM. Having only recently become interested in knitting, casting on took some time to achieve reasonably well. Once this had been mastered, I moved on to ribbing. A few weeks later, when a standard cast on was required, it went wrong every time. In the end, I gave up and cast on by hand. The problem with this is the time it takes - almost as long as casting off!

After reading Pat Coulston's answer I decided to check with the Knitmaster manual. Part of their instructions agree with Pat, part disagree. I had been setting up the needles by hand (as I did for ribbing) but following advice, moved the needles to HP and moved the carriage back and across before using the 1 x 1 needle pusher. I was still sure that this was what I had done before, but by hand.

Pat's next instruction says "Using the MAIN stitch size", whereas the manual (for my Knitmaster 270) says set to number 5 (when the main setting is 8). Now, I had been setting to main size and experiencing the same problems as your reader. At number 5 on the dial, it worked superbly! I have since cast on several times in this way and, on every occasion, the result has been perfect.

I knit 3 rows at tension 5 before re-setting the dial to main size. For a tension swatch, these tighter rows are outside the measurement area and on a pattern, the rows are part of the waste knitting.

I hope this may be of interest to you.

Yours sincerely,
Neil Helsby
Emsworth, Hants

It is so frustrating when you are trying a new technique to find that it keeps on going wrong. Neil's problems are fortunately now sorted out although we do feel a little suspicious of his comment comparing the needle arrangement for the cast on as that used for ribbing. This may well be where his problems started, and it is a common error. In ribbing, alternate needles are arranged in

position, whereas for the weaving cast on they are alternately in working position and HOLDING position. It doesn't really matter if they are manually positioned – but Pat's comment on aligning them in working position first by moving the carriage across and back will make more than sure that those needles which are to remain in working position will be in accurate alignment.

The problem of the tension used for the cast on, pointed out by Neil, highlights the fact that specific instructions may need to be adhered to for some machines. But other factors, such as the yarn thickness used, would also have an effect on which setting to select for a successful cast on. Generally speaking though, on most machines, the main tension can be successfully used for a weaving cast on with no problems. However, we did check this method on another Knitmaster 270 Fine Gauge, and found that most yarns, from fine to 4 ply, worked satisfactorily using a range of tension settings from T's 5–9 on all the yarns.

We also discovered, that on this model of machine, it was very important to get the overhead tension correct. If too tight, the stitches did not knit

properly towards the end of the row, therefore row 2 did not knit OR, if too loose, row 2 would not knit at all.

Finally, don't forget to make sure those weaving brushes are down and, on Knitmaster machines – that the side levers are forward.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Dear Anne,

Imagine my surprise when I read the Star Letter in your October issue. I have also just made a fancy dress costume, using a balaclava pattern for a lion's head. The idea was for my grand-daughter and her pony, both aged four years, when they took part in fancy dress competitions at a couple of Gymkhanas recently. The theme for their costume was "The Lion and the Unicorn" and we have won first prize each time winning two Gold Cups!

I had to use quite a high tension to make the balaclava fit over the riding hat. The lion's mane is a fringe of assorted wools, stitched in a strip on the sewing machine. The leggings were made by cut and sew from a knitted skirt which had been hidden away as one of my "mistakes"!

I am a member of Bath Knit Wits. How about a few more fancy dress ideas? This Grannie

would be forever in your debt!

Yours sincerely,
Rosemary Gratton
Bath, Avon

Rosemary sent us a colour photo of grand-daughter and pony displaying the prize winning outfit – congratulations on your efforts! Any other fancy dress ideas out there you'd like to pass on? Let us know and we'll do the rest.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Dear Anne,

I am one of the many machine knitters undertaking the City & Guilds course, currently a second year student at New College, Durham. Like so many other knitters I have been somewhat surprised by the content of the course which involves a great deal more design than actual machine knitting. A certain degree of artistic ability is also required as one needs to be able to draw in order to complete the briefs set by the tutors.

The other day, in my frustration, I wrote a little poem which allowed me to let off steam. I thought you might like to publish it so that others undertaking the course, who feel as I do (and I'm sure there must be quite a few!) will know they are not alone! Incidentally, my advice to them is

DON'T QUIT, keep on trying!

I would also like to thank you for a wonderful magazine and, in particular, for the circular tuck lace table cloth in the November 1990 issue, which I found more than useful for Christmas presents and inspiration for a bottom drawer present for a young friend of mine, who will be getting married in the near future.

Yours sincerely,
Pat Jones
Newcastle upon Tyne

Thank you for your encouragement Pat – here is your poem for other readers to enjoy!

*I'm doing a course
It's City & Guilds
I design from source
For various builds.
I'm not artistic
Even though I try
I get so pessimistic
I could cry, just cry!*

*Each time I try to do a board
My inability has got me floored
I think the artwork such a farce
I sometimes wish I lived on
Mars
I must design from plant, land,
sea or critter
But all I am is a MACHINE
KNITTER*



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5



DESIGN LINE

May is always a month of excitement. We all have dreams of long hot summer days and schemes for high days and holidays. In the garden, the roses are beginning to look very promising and we start planning bolder colour schemes to complement a tan. CHLOE is designed with this mood in mind.

Ann Durkan

CHLOE is basically a classical long-line top with a boat neck and flattering but practical sleeves. The Fair Isle stitch used throughout gives a muted, dappled effect, reminiscent of early sunlight filtering through new leaves.

To match the patterns given in the last two issues, CHLOE is knitted in Bonnie's French Crêpe. This month I have added a single strand of my fine Lurex. A dash of

glitter is always flattering and very fashionable this season. There is nothing more alluring than a hint of shimmer in a fabric as it moves in the sun.

I have knitted two CHLOE tops to show the contrasting looks one can achieve by using different Fair Isle patterns. Magazine space is at a premium so if you would like the details of my traditional Fair Isle, write to me direct for the leaflet (price £2.00 inc. p & p).

The dark top is photographed over the skirt from my GRACE pattern (price £2.95), one of my few designs which feature sideways knitting.

I have said it before and I'll say it again! Colour is vital! Just think of sunsets and seascapes, carousels and carnations, all beautiful in themselves but not nearly as evocative in monochrome. Black and white is an unbeatable fashion combination and one I use frequently, but there are so many possible colourways to enhance other moods. Fair Isle especially, lends itself to all kinds of

imaginative blends.

Proverbially, chalk and cheese are not the world's greatest mixers, but white with yellow always looks fresh and light. "Blue with green should never be seen" – but have you tried them? Nature does it all the time and so do I. There are so many happy accidents in the spectrum. Red and fuchsia, for instance, positively glow together. Remember, "She who dares, wins!"

Next month's pattern is CLARA, a full skirt with a smooth hip yoke which is flattering to all figures.

5 CHLOE FAIR ISLE TOPS

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

SIMPLE FAIR ISLE TOP

Bonnie's French Crêpe

1 (1, 1) x 500g cone in White (MC)

1 (1, 1) x 500g cone in Pale Grey/Green (C)

Ann Durkan Fine Boudle Lurex

1 (1, 1) x 5,000 metre cone in Silver, if required

Pair small shoulder pads

TRADITIONAL FAIR ISLE TOP

Bonnie's French Crêpe

1 (1, 1) x 500g cone in White (MC)

1 (1, 1) x 500g cone in Black (A)

1 (1, 1) x 500g cone in Pale Grey/Green (B)

Ann Durkan Fine Boudle Lurex

1 (1, 1) x 5,000 metre cone in appropriate colour, if required

Pair small shoulder pads

GARMENT WEIGHT

Finished garment in first size weighs 295g.

The fibre content of French Crêpe is 88% Acrylic, 11% Polyamide. For further information about these yarns, please write to Bonnie's Woods, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Ann Durkan Designs, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.

YARN THICKNESS

MEASUREMENTS

To fit bust 82 (87-92, 97-102) cm, 32 (34-36, 38-40) in

Length to shoulder 80 cm, 23 3/4 in

Sleeve seam 48 cm, 19 in

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

38 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern using two strands of French Crêpe together after steaming and pressing, including one strand of Lurex if required (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Wind off half of each French Crêpe yarn on to a separate cone. Two strands of yarn are used together throughout, include one strand of Lurex if required.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on 580 machines or right light on other models).

BROTHER ELECTRONIC MACHINES

Place patterns at each side of centre 0.

SIMPLE FAIR ISLE

Knit with C in feeder 1/A and MC in feeder 2/B

TRADITIONAL FAIR ISLE

BACK AND FRONT ALIKE

Push 75 [85, 95] Ns at left and right of centre 0 to WP. 150 [170, 190] Ns. * Insert card and lock on first row. Using MT and WY, cast on and K approx 20 rows ending with carriage at right. Set RC at 000. Using MT+4 and MC, K 1 row. Using MT-1, K 10 rows. Using MT+2, K 1 row. Release card and cont in Fair Isle patt. K 1 row. Using MT, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+2, K 1 row *. Set RC at 000. Using MT, K 100 rows. Work measures 27.5 cm, 10¾ in. Place marker at each end. K 129 rows. Cont in st st and MC. Using MT+2, K 1 row. RC shows 230 and work measures 60 cm, 23¾ in. Place a marker between Ns 35 and 36 at left and right of centre 0. Using WY, K approx 20 rows and release from machine.

SLEEVES

Push 30 Ns at left and right of centre 0 to WP. 60 Ns. Work as for back and front from * to *. Set RC at 000. Using MT, K 3 rows. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 180 sts. Using MT+2, K 1 row. RC shows 182 and work measures 48 cm, 19 in. Place a marker at centre 0. Using WY, K approx 20 rows and release from machine.

TO JOIN SHOULDERS AND CAST OFF NECK

Push 150 [170, 190] Ns to WP. With K side of back facing, replace sts from last row worked in MC on to Ns. Unravel WY. With P side of front facing, replace shoulder

sts only on to corresponding Ns. Using MT+6 and MC, K 1 row. Cast off loosely. Push 70 Ns to WP. With P side facing, replace front neck sts on to Ns. Unravel WY. Using MT+6 and MC, K 1 row. Cast off loosely.

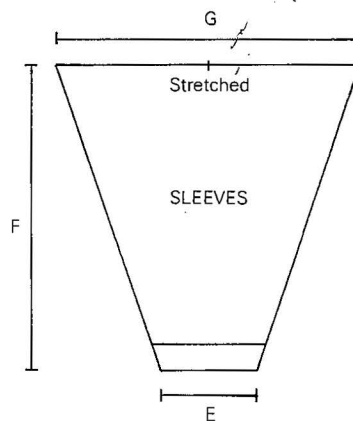
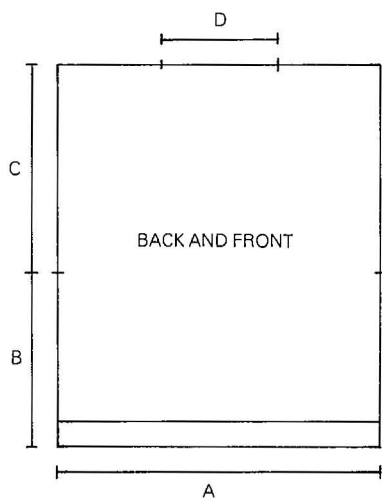
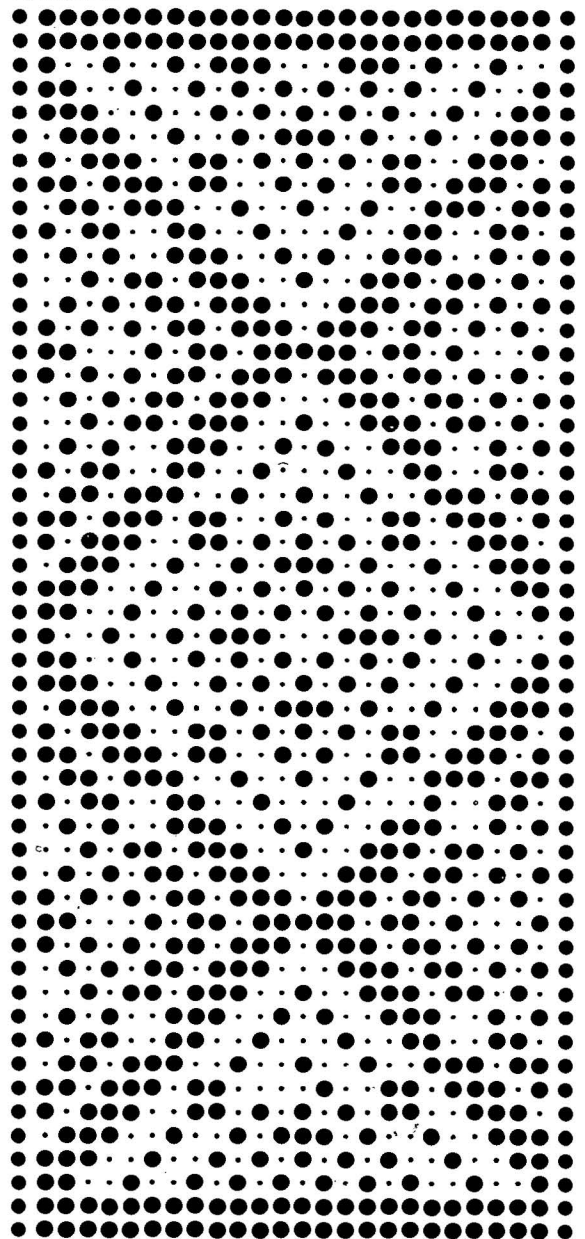
TO JOIN SLEEVES TO BACK AND FRONT

Push 90 Ns at left and right of centre 0 to WP. 180 Ns. With K side facing, pick up sts along armhole edges between markers and place on to Ns with shoulder seam at centre 0. With P side of sleeve facing, replace sts on to same Ns with marker at centre 0. Using MT+6 and MC, K 1 row. Cast off very loosely.

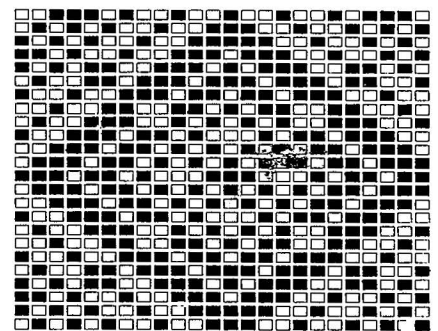
STEAMING AND MAKING UP

Lay top over ironing board/table (with wrong side facing you) and gently steam press main body and sleeves. Do not at this stage press out the edges of bodice and sleeves, this is done when the whole garment has been sewn up. Now pin seams together and with either backstitch or mattress stitch, sew them up. Next, steam press bodice and sleeve seams. This is easiest with a sleeve board or if you do not have one then roll up a towel and use this for sleeves. To finish off neck, after steaming, turn the neck down (with wrong sides facing each other) by approx 4 cm, 1½ in at centre front and approx 1.25 cm, ½ in at centre back, pin into place then graduate out to the shoulder seam. Try on and adjust if necessary. Slip st into place. Sew in all ends to finish off. Sew in shoulder pads. Give a final steam press.

PUNCHCARD



ELECTRONIC



- A = 39.25 [44.5, 50] cm
- B = 27.5 cm
- C = 32.5 cm
- D = 18 cm
- E = 15.5 cm
- F = 48 cm
- G = 47 cm

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COLOUR CHANGERS — Part 3

This month, Diane explains how to use a colour changer for multi-colour tuck stitch patterns. These fabrics can use up to four colours, but have no floats.

Diane Bennett

After experimenting with simple stripes, the next step with the colour changer is to try some stitch patterns. The easiest of these to knit is tuck stitch, using two or more colours.

When using the colour changer for tuck stitch patterns, make the colour changes match the tucking sequence for the best results. Card 1, for example, tucks alternate needles on alternate rows but if the pattern is doubled in length so that each row is repeated twice, each pair of rows which tuck on the same needles all knitted with one colour. Owners of punchcard machines should insert Card 1 and set the punchcard to double length to repeat each row twice. Earlier punchcard machines which have

no double length facility have a punchcard in the basic pack which can be used — Card 2 for Brother machines and Card 7 for Knitmaster machines. Brother electronics use Sheet 1, Design 1 for the 910 and Design 30 for 930/940/950 and 950i. Put Switch No.4 UP to double the length of the design. Owners of Knitmaster electronic machines should use Design 2, which is drawn out double length.

It is not possible to use the double length facility for any tuck patterns with Knitmaster electronics. This is because the machine doubles the design starting on the right and when using the colour changer the pattern must be started from the left.

Thread four colours into the tension assembly as described in the first article in the series. Cast on and knit a few rows, finishing on the right. When knitting a garment, knit the welt and transfer stitches to the main bed with the carriage on the right. Insert the punchcard or design as described above. Using main yarn, knit one row stocking stitch, pre-selecting if necessary and finishing on the left. Set the carriage to tuck and change to colour 2. Knit the design changing colour every two rows and using the colour sequence two rows col. 2, two rows col. 1 throughout. The fabric knitted on the single bed using two colours of four ply yarn is shown in Fig. 1.

After experimenting with Card 1, try other tuck patterns from the basic set. Most tuck designs have two rows which tuck on the same needles, then the pattern changes and tucks on different needles for two rows. Rows 1 and 2, which tuck on the same needles should be knitted with colour 2, rows 3 and 4 with colour 1. Select the tuck cards of this type from your basic set then set up the pattern and use the colour sequence as described for Card 1.

Fig. 2 shows a multi-coloured tuck fabric which is knitted from this design:

Owners of punchcard machines should repeat the eight stitch pattern three times across the width of a punchcard to give a 24 stitch pattern. Punch two repeats of the pattern lengthways, not forgetting the two punched rows necessary to overlap the card.

Look carefully at the design and the fabric in Fig. 2. The original design is a diamond tuck pattern, but where is the diamond in the fabric? In fact, the diamond is visible on the reverse (purl) side of

the fabric, but cannot be on the plain side! Experiment with tuck designs is very interesting because the results are so surprising and may look very different from the original, as in this example.

Not all multi-colour tuck designs should be knitted changelour every two rows. Design E alternate blocks of four rows which are the same.

The four rows should be knitted with one colour for the effect.

Choose a fairly fine yarn this fabric, because at the end of the tuck sequences there are loops of yarn on the tuck needles. Two and three plys are easier to knit than four. Cast on, finishing on the right before and knit one row to left. Set to tuck and change colour 2. Knit following the sequence four rows col. 2, two rows col. 1. The fabric is shown in Fig. 3.

The two rows knitted wool. 1 are stocking stitch rows, because every hole is pulled. The four tucking rows can be knitted with the same colour (col. 2) throughout, or two three colours can be used these tucking rows, knitted stocking stitch rows always with the same colour.

All these tuck stitch fabrics can be knitted not only with the single bed colour changer but also full needle rib with the double bed colour changer. All needles must be working on the main bed to produce a tuck fabric like that which would be knitted on a single bed, so a fairly fine yarn should be used. Try any two or three ply yarn, for example Bramwell's Duomagic which was used for the sample shown in Fig. 2. This sample was knitted

FIG. 1

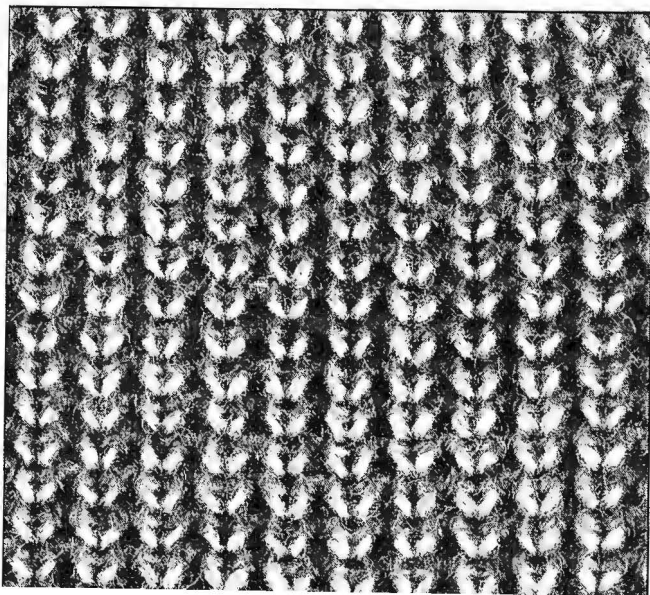


FIG. 2



using the double bed colour changer. Tuck designs involving tucking on the same needles for four rows can sometimes cause problems, because of the build-up of tuck loops on the main bed. To knit the sample shown in Fig.3 on the double bed, a two ply yarn would probably be easier to knit than a three ply yarn.

When experimenting with samples, cast on in full needle rib and knit the swatch. For a garment, however, the welt should be knitted in tight 2x2 rib (also called 2x1 rib). This is set up with two needles in working position and one needle in non-working position on both beds, using the H setting.

Before casting on, the ribber should be racked from H5 to H4 – refer to your instruction book if you are not familiar with this method of casting on.

When the welt has been knitted, change from tight 2x2 rib to the full needle rib which is needed for the main stitch pattern. Stop with the carriages on the right. Push all the empty needles on both beds into working position and set the carriages for circular knitting. Knit one row on each bed, finishing on the right. Insert the punchcard or pattern and set both beds to normal knitting. Knit one row full needle rib to the left, pre-selecting if necessary. Change to colour 2 and continue knitting, changing colour as necessary for the tuck design.

These double bed tuck rib fabrics are lovely for jumpers because they have no floats. For jackets, use a three ply yarn, preferably with some wool content for extra warmth. To avoid the jacket pulling in too much at the bottom, knit a tubular hem. After knitting the zig-zag and circular rows, leave the ribber set for circular knitting and increase the tension gradually to about one number less than the one to be

used for the main part of the garment. If necessary, knit a sample to assess the number of rows which should be knitted – two movements of the carriage knit only one complete row, so more rows are needed than for ribbed welts.

When using the double bed colour changer, always remember that double bed techniques are more suitable for garment construction. Necklines are difficult to shape because the knitting has to be weighted and should be shaped using cut and sew. Knit a separate neckband and attach by backstitching or any other suitable method.

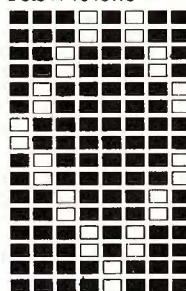
It is usually possible to hold stitches for shoulders, which helps to avoid bulk when joining the shoulder seams. However, the working stitches must be weighted carefully using the long claw weights. If possible, wrap the needles automatically by holding one needle less than required on both beds and pushing these needles to hold with the carriage on the same side. Take particular care when holding stitches on the left, because the colour is changed on this side and manual wrapping may be necessary.

This month, I have used some very simple examples of multi-colour tuck fabrics which can be knitted using the single or double bed. In the next article in this series, I will be exploring multi-coloured slip stitch designs for single and double bed colour changers.

More details of double bed tuck patterns and the techniques for making garments are included in Diane's book 'Double Bed Colour Changer'. This is available from your local dealer or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Mention the magazine and Diane will send the book post free for £4.95.



A
8 sts x 16 rows



B
4 sts x 12 rows

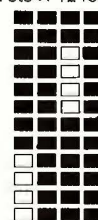
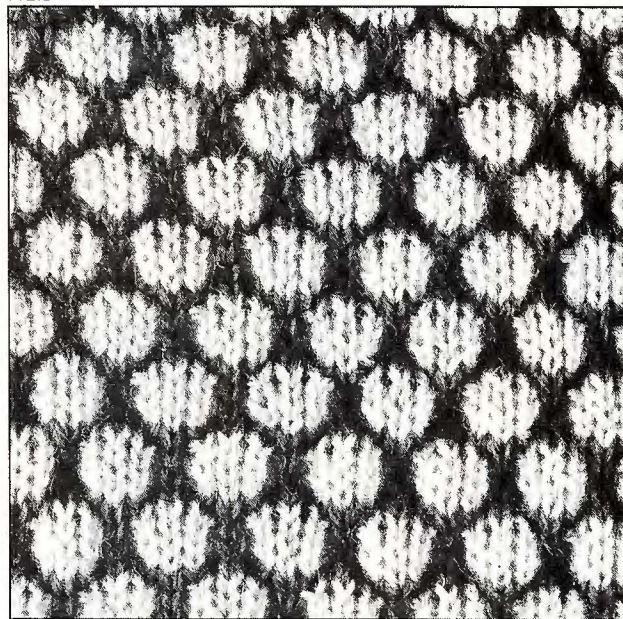


FIG.3



The Woolleys

by Doug Baker



MASTERCLASS

DAZZLING DIAGONALS

Here is something different for the merry month of May, when flowers spring and birds sing and Summer is almost upon us. Something easy but special for summer knits for beginner and expert.

Mary Dowse

This is a technique so simple but versatile that it can be used in a myriad of different ways and one equally suited to the skimpy little mini or the full length flowing skirt. You can knit it "properly" (and slowly!) or you can use "cut and sew" to make it quick, easy and successful, without worrying about not having enough stitches on the needlebed. It is a wonderful technique for "cut and sew" addicts and even if you

don't normally cut your knitting to shape, do try this one!

This is one of my very favourite techniques and I cannot imagine why it isn't used more often, as it is lovely for both quite solid knitting and for really "airy fairy" effects in fine yarns.

Basically, it is simply a matter of using knitting on the cross or bias (like bias binding strips sewn together to make a fabric). As knitters, you will appreciate that knitting all the pieces to shape can be limiting, so get out your scissors and sewing machine or overlocker.

You can manage with a simple tape measure, but it is even easier if you have a yardstick or long ruler and a dressmaker's set-square. Don't worry, you can manage without these with a little care.

Knit a tension square, steam it and hang it to dry as in the diagram to find out how much your finished knitting will stretch. You will see that a soft fabric falls into even softer folds and a stiffer fabric makes lovely rich, fat folds.

It isn't difficult to work out the length and width you will need as you'll see from the various diagrams.

Think about a simple skirt first. A two-widths skirt works out wider than one knitted and made in the conventional way, but make three widths for a flowing skirt if you are generously built. Knit enough fabric, right across all needles, to make two or three lengths plus the width of the knitting. Steam very lightly, just to make it easier to deal with.

Mark an angle of 45° at the bottom of the knitting either by using a set-square or folding as shown in the diagram. Measure the length of one piece up each side and mark another diagonal line for the top of the first piece and the bottom of the next. Measure and mark the same again for as many pieces as you want. It is a good idea to mark these with tacking rather than pins as you can then work a line of zig-zag stitching each side of the tacking and cut between the two lines to separate the pieces (if you have only a straight stitch machine, work two rows of loose stitching each side). Put your pieces together as in the diagram and sew the straight edges, making the diagonal cut edges the top and bottom of your skirt. If



taking up one thread only each side, your seam will be almost invisible, but you can decorate the seams to accentuate the diagonal lines if you wish. Hook the top of the skirt back on to your machine for yoke or bodice stitches. When yoke or bodice are knitted, steam lightly but well and hang up so that the skirt can stretch and settle. Finally, turn up the hem to the correct length and slip stitch loosely. Steam the hem, hang it up to dry – and it's finished. (This makes an even flatter hem than a knitted one).

In a fairly firm plain fabric this makes a tailored or gently folding plain skirt and the contrast of the "bias" knitting with a conventionally knitted top makes a very pleasing design for a simple suit.

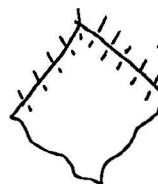
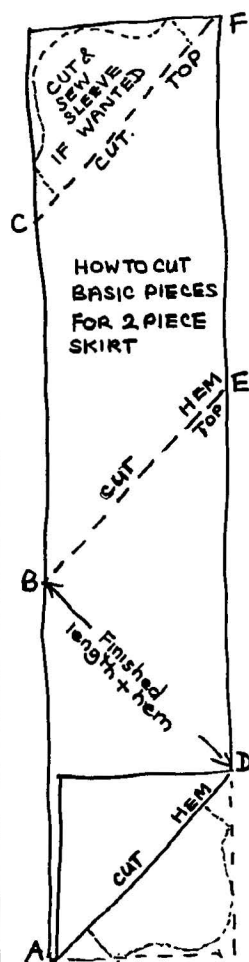
This is only the beginning. Try four or more panels "gathered" on to a small yoke or bodice for a floating full skirt, either softly draped over a simple straight slip or "crinolined" over poppy-petalled frilly petticoats. Try fine yarns for a simple Fair Isle pattern. The most ordinary and obvious design takes on a new dimension when used on the cross and even a very simple design looks wonderfully interesting and elaborate.

If you are a double jacquard addict, this works beautifully in very fine yarns – 2/30s acrylic, 2/16s cotton (Brockwell Wools have a lovely one), fine linen or polyester thread; all particularly good for summer or evening wear. You can even extend the lengths to make a complete caftan, or make them less full for a straight dress with armholes marked and cut. For these fine fabrics, don't necessarily make a plain hem; zig-zag or overlock the edge, stretching it as you sew to make a "lettuce leaf" frilled edge a la Zandra Rhodes, or make either a simple or elaborate crochet edge to give a lacy finish.

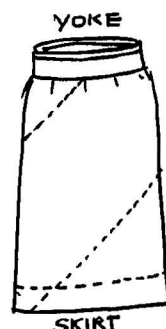
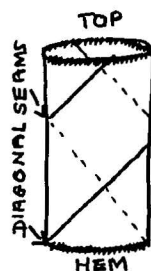
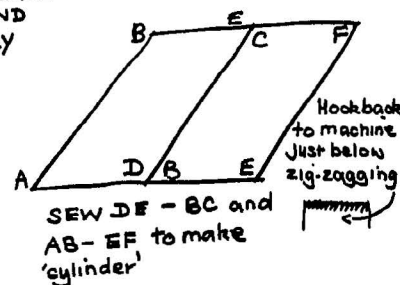
Unless you want to make a really loose top I think that these look better knitted straight rather than used on the cross, but you can make very elegant "cut and sew" sleeves from the pieces left at the beginning and end of your skirt pieces for an added touch.

You can also make a dazzling diagonal skirt by knitting a number of narrower strips in contrasting

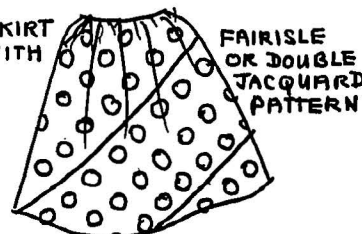
DIAGRAMS FOR BIAS SKIRT



TENSION SQUARE
STEAMED AND
HUNG TO DRY



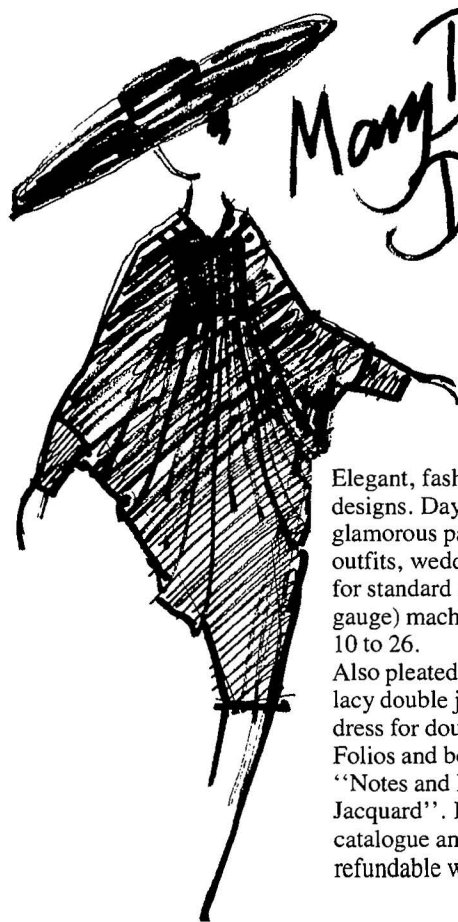
SKIRT
WITH



"harlequin" fabric for skirts or jackets by changing the colour at regular intervals to form "diamonds".

Don't be afraid to cut your knitting. When I first began machine knitting I knitted a long length of my first Fair Isle pattern, cut it and made it into tight drainpipe pants which I wore for ages – and I didn't even finish the edges, though I would suggest that zig-zag or overlocking is a good idea to make sure!

You can, of course, mount knitting on to a conventional woven fabric to make it non-stretch, but really I feel that this is a pity except in very exceptional cases (you might choose to do so for a firmer strapless bodice, as the knitting can be smoothed over quite elaborate shapes). Similarly I do not usually like lining knitting because, if the lining is taut, the knitting sags and if the lining is loose enough it tends to bag and destroy the look. By all means make a waist slip for skirts which can be attached to the skirt waistband – but don't fix it anywhere else or the knitting won't hang properly. To keep your knitting light and flowing, particularly in fine yarns or in fabric used on the cross, wear a separate plain slip and your knitting can be as thin and fine as you like.



Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.

Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

Kids' Korner

Hello
There,

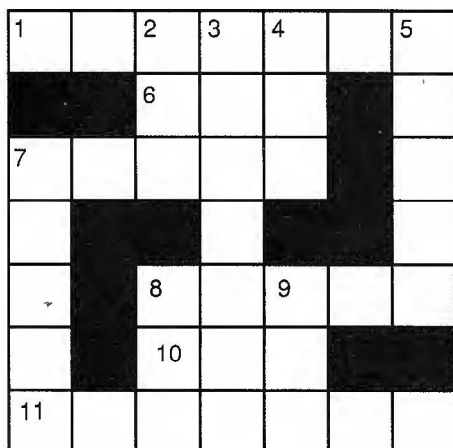
I hope that you enjoyed our first Kid's Korner and that you did have a go and entered our Junior Crossword Competition. We have another one this month so you

have a second chance to win a Mattel Knit Magic. Answers to the other problems will be found at the bottom of the page in the 'Answer Section'.

Don't forget that you can write in to me. I do look forward to hearing from you, so until next month, take care.

Bob

Bob's yer Uncle!



JUNIOR CROSSWORD

Clues

Across

1. Happy, contented [7]
6. ___ Creatures, Great and Small [3]
7. You may invite your friends to one on your birthday [5]
8. Lady being married [5]
10. Slippery, snakelike fish [3]
11. May be seen on horses' backs [7]

Down

2. There is one on each side of the face [3]
3. Changed [7]
4. Cunning, like a fox [3]
5. Sir Francis, sailed against the Spanish Armada [5]
7. Capital city of France [5]
8. Place to sleep [3]
9. Unwell [3]

As you know, **Mattel**, one of the world's top toy companies, known for the "World of Barbie", recently launched the **Knit Magic** knitting machine. Last month we offered the **Knit Magic** as the prize for our Junior Crossword and this month we have another to give away.

This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berks SL6 1RR.

At the end of each month the first card drawn out of the postbag will receive a Mattel **Knit Magic**.



SOME SUMS

I have placed one word under another word, then below that second word I have added some numbers. You have to change each different letter into a number, so that when the two lines are added together, they come to the total shown.

Let me show you an example:

BOBS = 2421

BOYS = 2431

4852 = **4852**

Try your hand at the following sums:

WHICH SWITCH

8 8 2 3 5 4

(6 different letters, change them into numbers from 1-6.)

COOK CAKES

1 2 8 4 3 4

(6 different letters, change them into numbers from 1-6.)

FUNNY PLACES

I'm sure that no geography teacher would give me many marks for making a bit of a mess of the names of the number of towns in England, Scotland, Wales, Holland and the United States of America. Perhaps you might sort out the mess that I have made and write down the correct names.

Funny Place	Country
1. Ten marches	England
2. Need bear	Scotland
3. Was sane	Wales
4. Mad master	Holland
5. All sad	U.S.A.
6. Chop stew	England
7. Hung bride	Scotland
8. Help Will	Wales
9. Grow red bit	England
10. Low gags	Scotland

END A WORD

In this game, the words you must help me to find all end in END. I will tell you what the completed word means and you have to choose which missing letters are needed to complete the word. This is the list of missing letters from which you may choose:

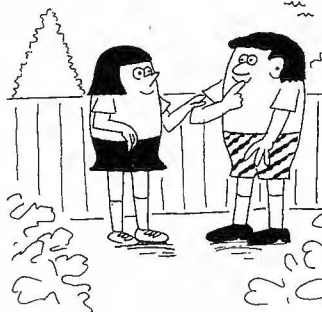
AM DEP OFF EXT PRET ASC BL DESC

MEANING

Go up	1. _ _ _ END
Go down	2. _ _ _ END
Protect	3. _ _ _ END
Make believe	4. _ _ _ END
Make bigger	5. _ _ _ END
Alter	6. _ _ _ END
Mix together	7. _ _ _ END
Annoy	8. _ _ _ END

THE YOLK FOLK

A Big Event in Crackerville



It was a very beautiful morning in early summer, with the sun shining brightly in the clear, blue sky. The weather forecast from **Radio Eggland** had promised that the day would continue warm, without being too hot to let the **Yolk Folk** enjoy Sandcastle Day, at Crackerville-by-Sea, that very afternoon.

Reggie and his twin sister, **Peggie**, had spent a lot of time in making plans for the castle they would make. Their hopes were high that they might even win one of the prizes to be given to the best three castle builders.

Just like real builders of real houses, the twins had made drawings of their castle. From the corner shop in Layer Lane, they had bought little flags and flagpoles, toy fences and posts and miniature signs and signposts, which they needed to complete their work of art.

nobody else has thought of making their castle look like **Fort Eggmund**, where the soldiers live."

"Well, I don't suppose they have," **Reggie** replied, "and we've been **eggstraspecially** careful not to let anyone know of our plans."

"Now come on you two," said a voice from the dining room. It was the twins' Mum, who had just finished clearing the breakfast table, "you know that we must be at Crackerville quite early, or the best places on the sands may be taken by others. Dad's nearly finished packing the car with all the things we need and if we leave in the **neggst** ten minutes, we should arrive at the beach by eleven o'clock."

Dad Egg is a kindly man with bright yolk coloured hair. A strong, tall, well-built **Man of Eggland**, richly deserving his **Size One** label. Quickly he had packed all the bundles and packages, the buckets and spades, into the boot of his gleaming yellow car and then returned to the house to let the family know that all was now ready.

"Right, ho, ho, ho," came Dad's deep voice from the hallway, "it's time to scramble into the car and start down **Freerange Road** before the traffic builds up too much."

Mum and the twins didn't need to be told twice - this was the moment they had been waiting

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt with MC in feeder 1/A and A in feeder 2/B. K 148 [154] rows. Work measures 41.5 [43] cm, 16¼ [17] in. Place a marker at each end *. K 100 rows. RC shows 248 [254] and work measures 66.5 [68] cm, 26¼ [26¾] in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using nylon cord, K 109 [124] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cast off 11 [12] sts at beg of next row and 4 sts at beg of next row. Dec 1 st at neck edge on next 4 rows and, at the same time, cast off 11 [12] sts at beg of next and foll alt row, K 1 row. Cast off 10 [13] sts at beg of next row, K 1 row. Cast off rem 10 [13] sts. With carriage at right, unravel nylon cord over 48 [54] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 76 rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 101 [116] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 4 rows. Dec 1st at

6 IRIS SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply

1 [1] × 500g cone in White (MC).

1 [1] × 500g cone in Pahala (A).

Spectrum Detroit DK

1 [1] × 25g ball in Bluebell (B).

GARMENT WEIGHT

Finished garment in list size weighs 470g.

The fibre content of Linaria and Detroit is 100% Acrylic. For further information about these yarns, please write to Spectrum Ltd, Bankwell Road, Minsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

Linaria is medium weight and knits as four ply.

Detroit is heavy weight and knits as double knitting.

MEASUREMENTS

To fit bust or chest 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 102 [116] cm, 40¼ [45¾] in.

Length to shoulder 66.5 [68] cm, 26¼ [26¾] in.

Sleeve seam 42 [44.5] cm, 16½ [17½] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (right light on 580 machines or left light on other models).

BROTHER MACHINES

Place pattern at each side of centre 0.

alt row until 53 [62] sts rem. K 9 rows.

SHAPE SHOULDER

Cast off 11 [12] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 10 [13] sts at beg of next row, K 1 row. Cast off rem 10 [13] sts. With carriage at right, unravel nylon cord over 32 [38] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side revers-

SLEEVES

Insert card and lock on first row. Push 51 Ns at left and right of centre 0 to WP. 102 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 1 row. Using MT, release card and cont in Fair Isle patt with MC in feeder 1/A and A in feeder 2/B. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 166 sts. K 13 [23] rows. RC shows 141 [151] and work measures 35 [37.5] cm, 13¾ [14¾] in. Place marker at centre 0. Cast off loosely.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 68 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 2 rows. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 156 [168] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 155 [167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 10 rows. Using MT-2, K 21 rows. Using MT-1, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st. 156 [168] sts.

ALL MACHINES

With P side facing, pick up 8 sts down left side of back neck, 48 [54] sts across back neck, 8 sts up right side of back neck, 30 sts down right side of front neck, 32 [38] sts across front neck and 30 sts up left side of front neck and place on to Ns. Using MT+1, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

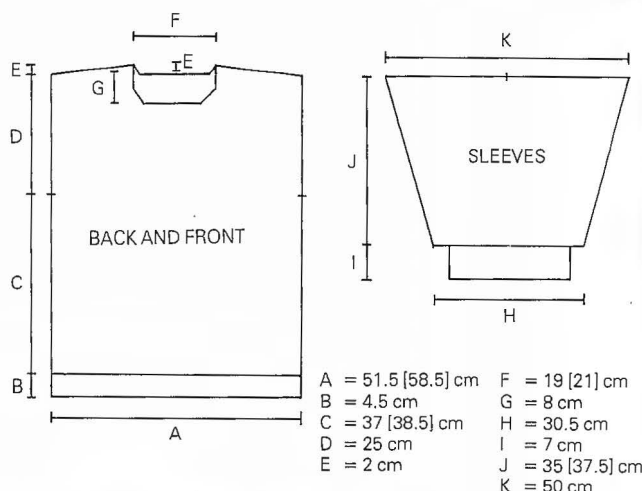
MAKING UP

Join right shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams. Swiss darn in B following

6







ELECTRONIC

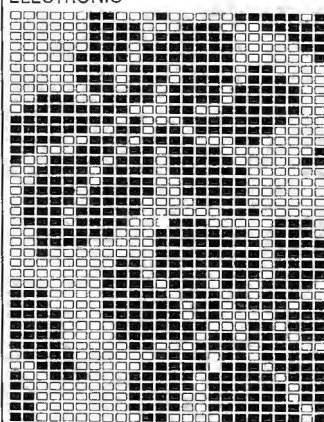
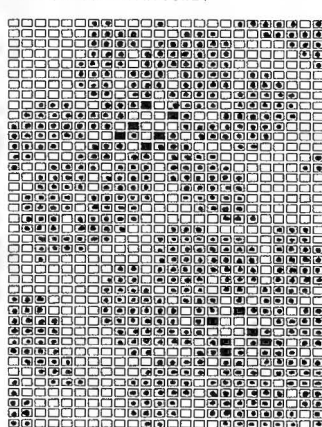
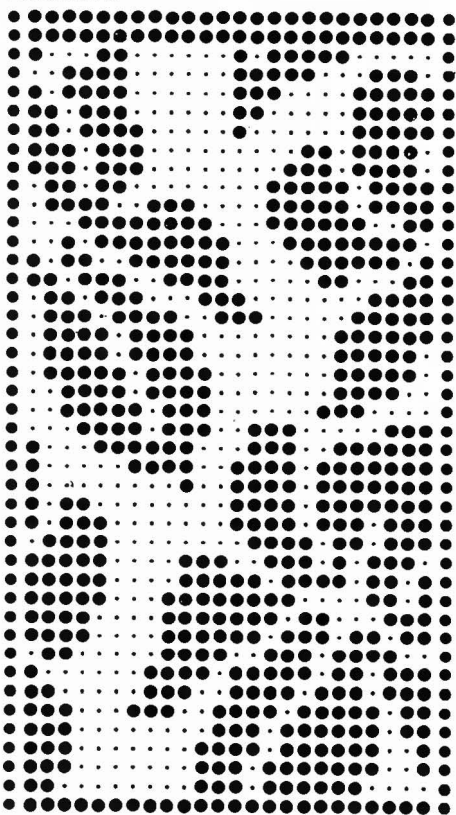


CHART FOR EMBROIDERY

■ = Swiss darn in col.B.



PUNCHCARD



7 CHEQUERBOARD SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Apt-Tickle 4-ply

1 (1, 1, 1) x 500g cone in White (MC)

2 (3, 3, 3) x 50g balls in Larkspur (A)

3 (3, 3, 3) x 50g balls in Grape (B)

3 (3, 3, 3) x 50g balls in Lilac (C)

GARMENT WEIGHT

Finished garment in second size weighs 525g

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 97 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 100 [108, 116, 124] cm, 39½ [42¼, 45¼, 48¼] in.
Length to shoulder 61.5 [63.5, 65.5, 68] cm, 24¼ [25, 25½, 26½] in.
Sleeve seam 46.5 cm, 18¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

21 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC/A, 6 rows MC/B and 6 rows MC/C. These 19 row form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 79 [85, 91, 97] Ns at left and right of centre 0 to WP. 158 [170, 182, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT—6/MT—6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 79 [85, 91, 97] Ns at left and right of centre 0 to WP. 158 [170, 182, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at

rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt **. K 186 [192, 192, 198] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 32 sts. Using nylon cord, K 63 [69, 75, 81] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 51 [57, 63, 69] sts. K 2 rows. Cast off. With carriage at right,

bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 168 [174, 174, 180] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 18 sts. Using nylon cord, K 70 [76, 82, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 51 [57, 63, 69] sts rem. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 47 [49, 49, 52] Ns at left and right of centre 0 to WP. 94 [98, 98, 104] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 144 [148, 148, 154] sts. K 15 rows. RC shows 139 and work measures 39.5 cm, 15½ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 74 [76, 76, 78] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 74 [74, 77, 77] Ns to WP. Work as for back from * to *.

ALL MACHINES

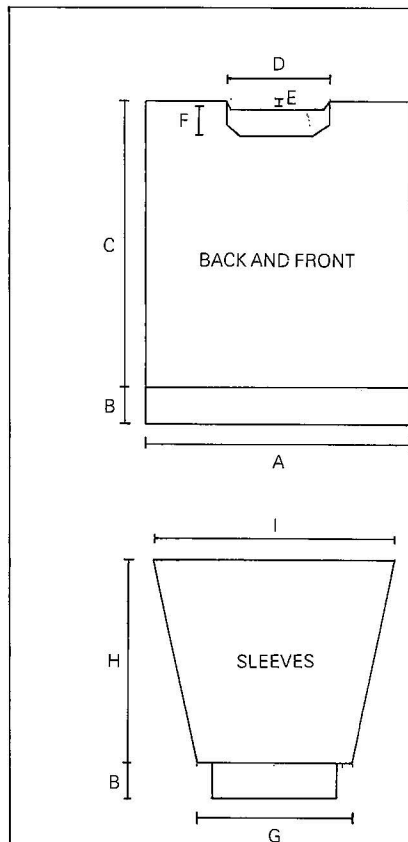
With P side facing, replace 94 [98, 98, 104] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

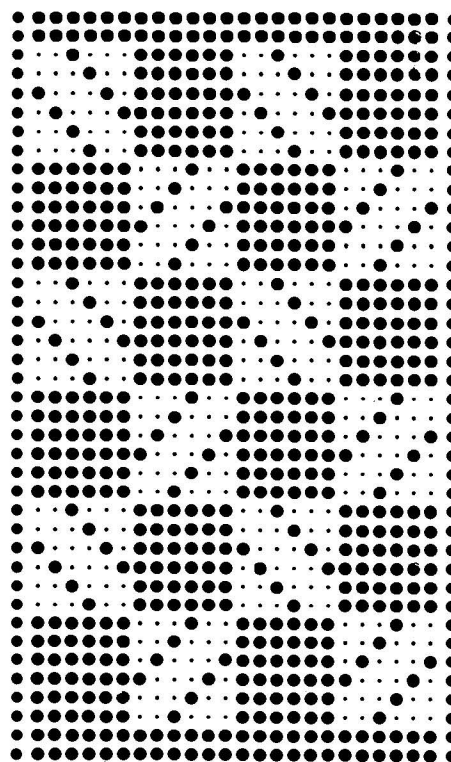
Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 164 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000.



A = 50.5 [54.5, 58.5, 62.5] cm	F = 7 cm
B = 7 cm	G = 30 [31.5, 31.5, 33.5] cm
C = 54.5 [56.5, 56.5, 58] cm	H = 39.5 cm
D = 18 cm	I = 46 [47.5, 47.5, 49.5] cm
E = 1.5 cm	



Using C, K 2 rows. Using B, K 2 rows. Using A, K 2 rows. Using MT, K 5 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 164 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Using A, K 2 rows. Using MT-3 and B, K 2 rows. Using C, K 2 rows. Using MC, K 7 rows. Using MT-2, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up 74 sts around back neck and 90 sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and

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HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear Anne,
As a regular reader, I am writing with a request. Is it possible for you to supply me with a pattern for a baby's Shetland shawl? I would be very grateful if you, or perhaps another reader, could help me.

Yours sincerely,
M. Beaton
Uig, Isle of Skye

We haven't done one ourselves, I am afraid, but I'm sure someone out there will be able to help.

Dear Anne,
Can you help me find someone reasonably close to where I live to help me with my Passap Duomatic 80?

I have had most makes of machine over the last 40 years so I am no novice, but as an O.A.P. I cannot afford the £10 per hour that most of the 'teachers' are asking.

Yours sincerely,
Mrs. R. Bartlett
Ely, Cardiff

I am sure there will be a Passap knitter in your neighbourhood who will be willing to share her expertise with you Mrs Bartlett. Anyone who would like to help, please let us know and we will put you in touch.

Dear Anne,
I have been knitting and reading your magazine for about two years and have discovered the most important thing in developing a skill on the knitting machine, has to be having the confidence to try things out.

I taught myself how to use my Brother standard gauge machine, handbook in one hand and carriage in the other. From then on the best achievements seem to have been after throwing myself into a project wholeheartedly and having the confidence to say "Never mind" if it failed. I also found a simple basic pattern and now attempt

than a new pattern. I hope other readers could benefit from my experiences and, throwing caution to the wind, try something exciting.

Yours sincerely,
Debra Fowler
Ashford, Middlesex

Thanks for the inspiration, Debra, I'm sure some of the great ideas and designs have been created by your method.

Dear Anne,
Please can you help me. I am not a very experienced machine knitter and I am struggling to put a cowl neck on a sweater.

I have tried to increase the tension and I have tried to put more stitches on, without success. I cannot think of anything else to try and I find a cowl neck quite flattering to the older face. Please help.

Yours sincerely,
Ann Parnell
Dereham, Norfolk

Dear Anne,
I am a member of Hastings Club but am moving to Chieveley, near Newbury. Do you know of any clubs in that vicinity that I could join, or am I going to have to start one, as my old colleagues have suggested?

Yours sincerely,
Cicely Robinson
St. Leonards-on-Sea

Sorry, Cicely, there aren't any on our Club Line list. Anyone near Chieveley who can help, please get in touch. We will pass the information on but also could enter your club on our list. There's a coupon on the Club Line page to give us all the details.

Dear Anne,
I wonder if any of your readers can help me. I am looking for an original metal table designed to be used with the old sock knitting machines that were popular

War. Perhaps someone has one of these tables and would be prepared to sell it to me?

Thank you for your help.

Yours sincerely,
Mrs D Heyward
Keynsham, Bristol

If you are prepared to part with one of these tables or know of anyone who might be willing to sell one to Mrs Heyward, please let us know and we will put you in touch with her.

Dear Anne,
I am writing with reference to pattern number 11 in the May 1990 issue – lady's longline jacket. I knitted the jacket in Algarve 4-ply as suggested and was pleased with it apart from the fact that the front edges curl open. I knitted the bands as quoted (on a Toyota 901), without a ribber, but later removed them and knitted a ribbed band sideways. However, neither method cured the problem. I tried light pressing under a cloth (although the ball band does say "Do not press") but this didn't help and only stretched and flattened the texture of the tuck patter (why do MKM instructions often go against the yarn manufacturer's instructions in this respect, I wonder?).

I would be very grateful if you can suggest how I may overcome this problem. Incidentally, I have never had any trouble when the plain side is outermost on other jackets and cardigans I have knitted.

Yours sincerely,
Margaret Steed
Great Cornard, Suffolk

This is a common problem which many of you will have encountered at some time or another. Perhaps you have found a good way of dealing with it, but here are some of our ideas which might be of help.

When it comes to successful front bands, it is really important to make sure that the main front

stretched, otherwise the band will pull up the front and cause it to curl towards the purl side of the fabric. This problem tends to occur particularly in sideways knitted bands and can be made even worse by the final row being cast off tightly. Instead of casting off with a latch tool, try binding off. Whilst the stitches are still on the main bed, break off a long length of main yarn and thread it into a tapestry needle. Starting at the first stitch loop by the yarn end, backstitch through the loops, taking the needle up through each consecutive stitch and back down through the previous one across the row. On completion, fasten off the end and lift the cast off edge from the needles. This edge is very much more stretchy than other cast off edges.

However, when the purl side of a fabric is used as the right side, as in the case of tuck stitch, even loosely knitted bands can curl. Another idea to solve the problem is to knit the band in full needle rib – this does not contract in the same way as a 1x1 or 2x2 rib. When picking up the front edge of the garment to join it to the rib, have the wrong (knit) side of the fabric facing you. Use a loose tension for the joining row then knit a few rows in stocking stitch and cast off. Use the stocking stitch rows as a facing on the inside edge and catch down carefully and invisibly. These extra rows help to draw the edge back flat and prevent it from curling up on the purl side.

Instead of pressing, try gently steaming the seams. If you do not have a professional steamer, use a domestic iron on the steam setting and hold it above the fabric without actually touching – this allows the steam to penetrate without flattening the texture. Always leave the steamed area flat and pinned out, only removing when thoroughly dry. The same technique can be applied with a dry iron held above a damp cloth over the fabric.

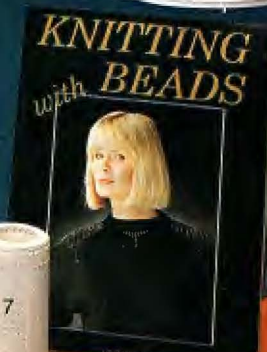
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TEACH-IN

This is the third in a series of articles for absolute beginners using Knitmaster, Brother and Toyota machines. Last month I wrote about using the transfer tool for decreasing and how important I believe it is to use it properly. This month I'm still writing about the transfer tool but using it for increasing and casting off.

Ann Kite

Again, this is an article to read and do, sitting at your machine. So cast on and knit about 30 rows of stocking stitch, ready to do some fully fashioned increases.

I hope you're holding your transfer tool properly, that is with it lying across the palm of your hand, *not* like a pencil (see last month). You'll find it much easier to do the exercises I'm writing about if you are holding it properly.

During this article, I'll be using the terms "outwards" and "inwards". By "outwards", I mean "towards the edge of the machine" and "inwards" means "towards the centre of the machine".

Let's start with fully fashioned increasing. Using the triple transfer tool, move three stitches at the edge of the knitting one needle outwards. This leaves an

empty needle four needles in from the edge of the knitting. If you carry on knitting now, you'll get an eyelet hole – that is, a lace hole. (Empty needles always make a hole and in fact that is how you knit lace on the machine. A stitch is transferred to an adjoining needle and the empty needle makes the lace hole.) However, we don't want lace holes when increasing, so something has to be put on the empty needle. The obvious thing may seem to be to pick up the ladder laying below the empty needle. However, if you do that you just get the eyelet hole one row lower than when leaving the needle empty. Instead, you have to pick up the heel of the stitch from below the adjacent needle (on the inside of the knitting) and place that on the empty needle. The heel of the stitch is the top of

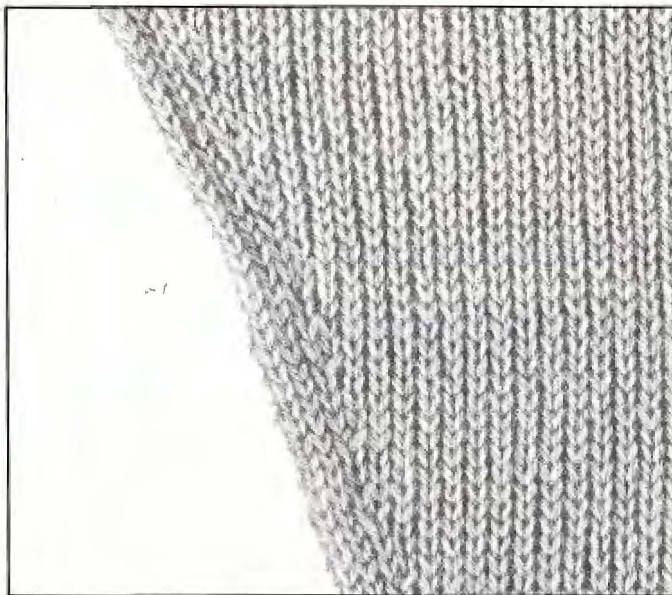
the stitch from the previous row. You'll find it easier to pick up if you move the needle above the heel back a little towards the "A" position. This stretches the stitch, making it easier to pick up and again (as I said last month, I nag about this!) You'll find it much easier if you are holding the transfer tool in the palm of your hand.

Next we come to decreasing more than one stitch at a time and casting off. There are many ways of casting off, but when teaching beginners I just teach one way. It's a way that works in most situations and can be used for either casting off a few stitches (that is, decreasing more than one stitch at a time), or for casting off all your stitches. So you learn two techniques for the price of one, if you see what I mean!

When decreasing more than

one stitch, the carriage must be on the side you want to decrease, as you need to use the yarn.

You start by transferring one stitch at the edge of the knitting inwards, just as you did when decreasing one stitch, so that you now have two stitches on the edge needle. These have to be knitted together. Pull down some yarn through the yarn mast, making some slack between the carriage and the knitting. Then, holding the knitting back against the machine, push the needle with two stitches forward so that the stitches go behind the latch. Lay the yarn in the latch and pull the needle back; the stitches will close the latch (trapping the yarn) and knit off, leaving you with one stitch on the needle. Try and make it a reasonably sized stitch. Transfer the new edge stitch inwards and knit off as before.



You can carry on like this right across the row and you will have cast off.

One of the problems with casting off this way is that if you aren't very, very careful, the cast off stitches pull tight and your cast off edge can be very short. There are two ways of overcoming this problem. My way is the way I was first taught eighteen years ago when I had my first machine. It's very basic, but easy to do and effective.

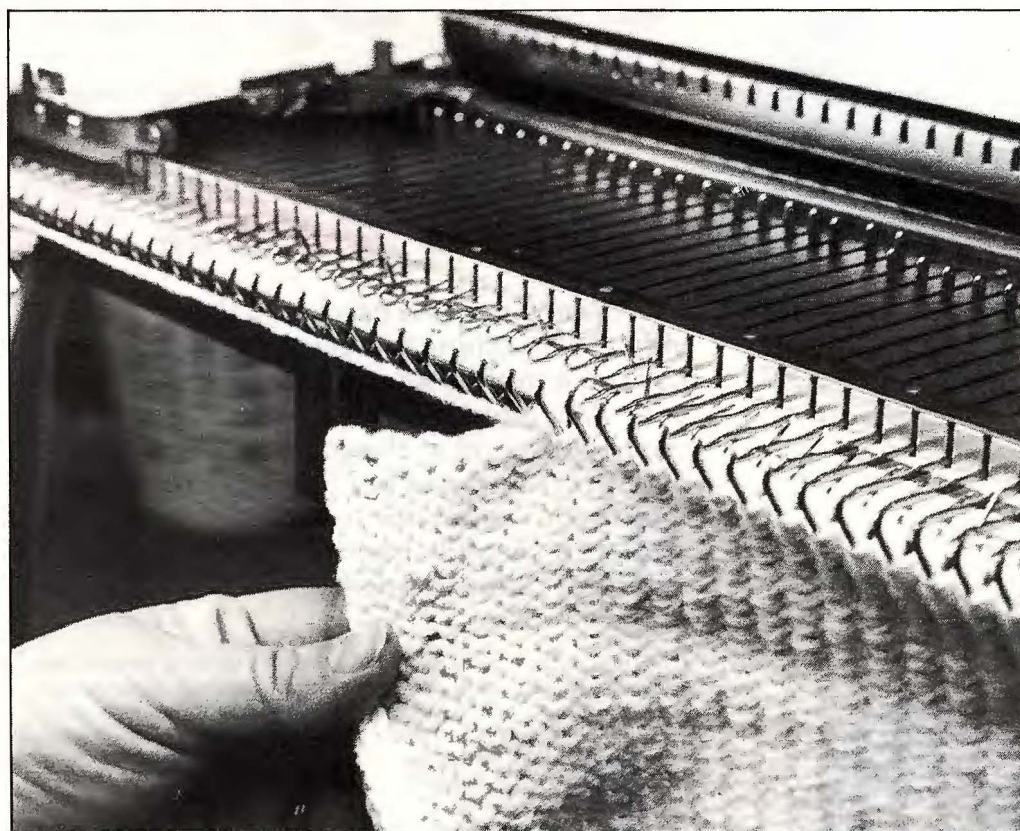
When you've cast off two or three stitches, before going on any further, use the transfer tool to hook the edge of the knitting to the first empty needle you cast off from. Don't just hook a single loop on the needle, because a single loop can stretch. Put your tool in well below the cast off edge, so that you get a little "bunch" of knitting to hook up on the needle. A "bunch" won't stretch. Hooking the edge of the knitting up like this ensures the cast off edge will be the correct length.

When you've finished decreasing or casting off, release the edge of the knitting by pushing the needle forward so that the knitting goes behind the latch, then push the needle back and the knitting will close the latch, pass over the top of the latch and be released.

The alternative method for ensuring a cast off edge of the correct length, which a lot of knitters use, is effective, but not so easy to do. It's known as "casting off behind the gate pegs".

As the name implies, for this cast off, when you transfer the stitch sideways, instead of lifting the tool and bringing the stitch and tool around the front of the sinker post (see last month), you keep the tool level with the bed and hold the stitch at the tip of the tool, so that it is behind the sinker post. Then lift the tool over the sinker post to transfer to the next needle. You then knit the two stitches off in the usual way and repeat the transfer. The disadvantages of this method are, first, it's easy to drop the stitch as it is manoeuvred at the tip of the tool whereas, as I said last month, the stitch can be well down the transfer tool when being moved around the front of the sinker post and this minimises the risk of dropping it. The second disadvantage is that when you've finished casting off or decreasing, you have to lift the knitting off the sinker posts. This is easy enough if you've cast off all the stitches, but if you've only decreased a few, it's easy to lift off not only the cast off edge but also the first few stitches of the remaining knitting. I think this method is really only for experienced knitters and, even for them, I don't think it has any advantages over my more basic method.

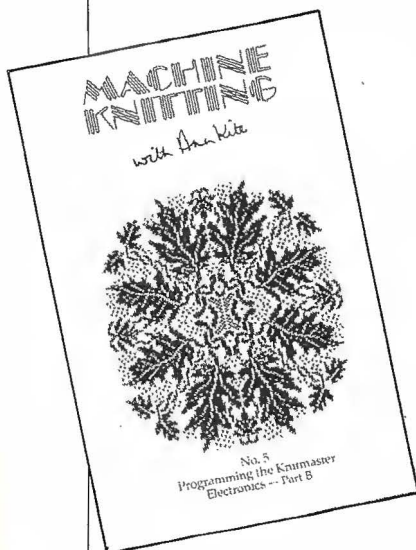
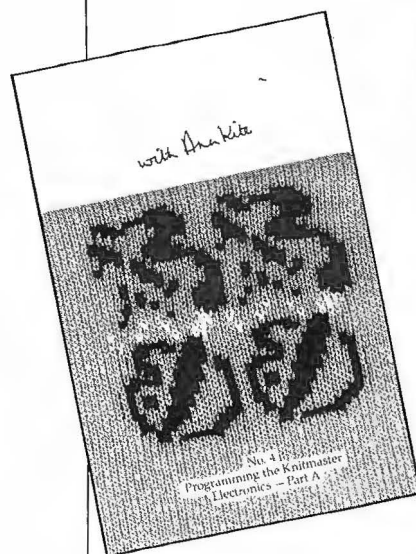
I'm being rather dogmatic this



law"! These articles are intended for absolute beginners and I feel very strongly that anyone who aims to teach beginners should think very hard and select methods and techniques that, while being effective, are as easy as possible. I've come to this conclusion after years of talking to desperate beginners who are finding it very hard to get started in spite of having lessons elsewhere and going to evening

Using your tools may sound very complicated and I think they are quite difficult to master. Knitters can get discouraged at this stage and feel that, if they can't master this very easily, how will they cope with shaping necks and knitting pattern stitches and so on. I think necks and patterning are actually easier to learn than the use of the tools. Once you can use your tools easily and well, you already know a lot of the

garments. So, keep practising. If you're having problems, try to get someone to sit next to you at the machine and read out my instructions step by step while you follow them. All these uses of the transfer tool are also covered on my beginner's video, and there's a Special Offer this month. Next month I'll be writing about more ways of increasing and dealing with problems like a damaged needle.



Our Special Birthday Offer ANN KITE VIDEOS

Each year since she produced the first ever video for machine knitters in 1985, Ann Kite has run a money saving Spring Offer. Last year, Ann joined "MKM" as a regular contributor and at the same time we took over the running of her Spring Offer. This month we repeat our birthday offer to give readers a second chance to order Ann's videos at reduced prices.

Those of you who have been following Ann's articles during the last year will know that they are written in a very detailed and clear way. The videos are written and filmed with the same detail and clarity, so this year we are delighted to give readers another chance to save money on the "Ann Kite" series of Structured Learning videos. You will find full details on these pages.

Last year, editor Anne Smith talked to Ann about her videos and this year she's been chatting to her again to find out about recent developments in the world of video. She says:

"The most exciting thing for me has been the release of the first two parts of the Ribber Series. I'd

tackle the ribber by knitters who liked my teaching methods and I've wanted to do it ever since I started the videos. The ribber is, of course, a complex subject and it was a real challenge to work out how to teach it clearly and logically. Judging by the response I've received I've succeeded in that. I'm particularly pleased with the response to No. 7A "Setting Up and Checking the Alignment (of the Ribber)". It sounds boring and a lot of knitters think they know it anyway, but I've had so many comments that "it's nice to know what all the screws are for!"

"A big innovation I've made recently is to introduce my Personal Tuition Plans for each

knitters have found they can learn from my videos without any personal instruction, there are of course many potential knitters who really want that extra personal touch. My Personal Plans allow this by giving knitters regular 'phone contact with me for up to ten weeks after they have bought a video and they can also submit their work for my approval and comment. I am the first video producer to introduce such a scheme and I'm sure it's going to be very popular. The Plans are optional and I make a small charge but, added to the cost of the video, the total fee is very attractive when compared with others ways of learning to knit!"

I asked Ann what she meant by "Structured Learning"?

"Well, each video is made up of a series of lessons. If the knitter starts at the first lesson, she'll be led step-by-step through the topic in a logical way, so that by the end of the video she has made one or more garments incorporating the techniques being learnt. For instance, the intarsia video doesn't only teach you how to knit geometric shapes using the holding position, or how to use the intarsia carriage, it goes on to

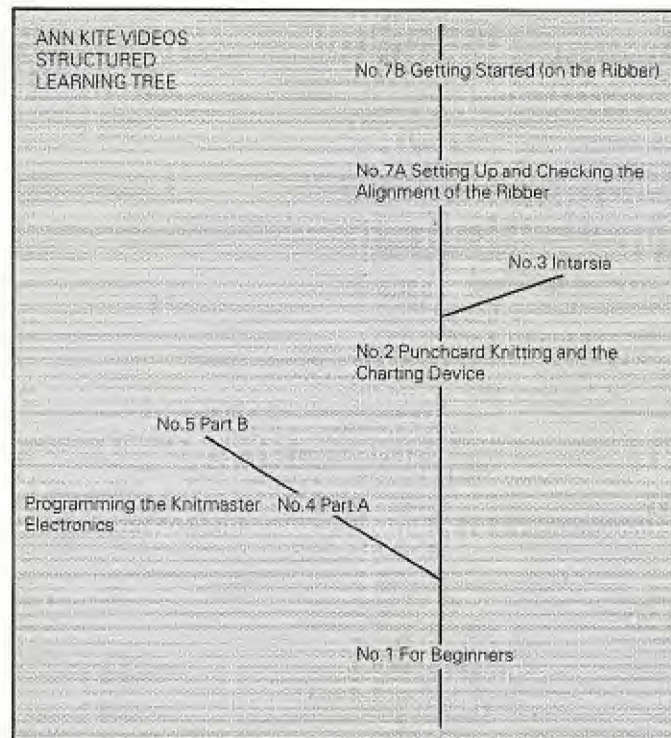
a picture into a sweater, including how to resolve the tension problems, how to position a design and how to work out designs for yourself. When someone asks me to teach them intarsia, they usually mean 'How do I use my intarsia carriage?' and 'How do I wrap the yarns at the joins?'. It's very easy as a teacher to answer just those questions and leave the knitter to discover that, if she wants to knit a garment, that's less than half the story. I feel to do that is cheating, so my videos answer the questions that I know will arise so that the knitter isn't left in mid-air, or rather mid-knit!

"As well as each video being structured, so is the whole series. I think of the videos as forming a 'learning tree'. The trunk of the tree includes the videos covering topics that, I think, every knitter ought to know. The branches are specialist topics that only some knitters will want to know. A new knitter should start at the bottom of the trunk with video No.1 and work her way upwards (and sideways into the branches if she wants to). At the moment, videos 1, 2, 7A and 7B are part of the trunk and 3, 4 and 5 are branches. I hope the future will see the trunk go on growing and more branches, for instance for the lace carriage, being added.

"To emphasise the structured form of the videos, we have just introduced a series discount for the first five videos, similar to the one we already have for the Ribber Series. The series discount means that anyone buying the videos in order starting with No.1 will buy them at a discount price. The knitter has to register with us, but she is not obliged to buy all the videos, she can stop at whatever point she chooses."

Ann has obviously planned the videos in great detail. In fact, detail is Ann's hallmark, the sort of detail that makes other producers blanch. Ann herself spends seven hours for every finished minute of video (two hours in research, two in scripting, two in editing and one for the final commentary). You can look right across the whole world of video and not find anything like this anywhere. Ann said: "We've looked at many film and video catalogues and viewed videos. No one else anywhere in crafts seems to be doing this sort of detailed structured learning.

"Video is a very popular form of entertainment, but an educational course on a series of videos



books, audio-tapes and so on, is very, very rare, particularly in the leisure field.

"I believe I'm pioneering the use of videos as an educational tool. I am only able to do this by using a production team with years of experience with audio-visual aids in full-time education. Over the last 20 years my director has pioneered the use of 'Open Learning' - this is a bit of educational jargon but it's what knitters are doing when they use my videos. The experience of my team members makes them absolutely determined that the medium of video is used to show what I'm talking about. The picture must tell the story. I'm never allowed to get away with just talking to the camera.

"This determination once nearly led to me being knocked unconscious while filming the Ribber Series. We wanted a picture of the circular rows as they lay between the two beds of the machine. You will know that to see the stitches in this position you have to sit up and peer directly downwards. For the camera to 'peer' it had to be raised six feet on its tripod, pointed straight down and then focussed for the 'very big close up' necessary. Half way through the shot, I was suddenly aware of furious action all around me as the immense weight of the camera hurtled down towards my head after detaching itself from the

caught the camera in the nick of time, but I'm told I went quite green and if you see me in a 'hard hat' in future videos...!!

"Of course all this effort costs time and money. It is much easier and cheaper just to position the camera in one convenient position and occasionally zoom in and out. This is now being done on some videos (not mine!), but it can't give the knitter the many different views of the machine that she needs. It's more of a talk at the machine.

"I'm beginning to sound dogmatic and I have to admit that I get more and more upset by what often passes as tuition. I get so many 'phone calls from would-be knitters who have paid a lot of money for private tuition and, according to them, they haven't learnt anything. This harms their pocket but, much more importantly, it knocks their confidence in their ability to learn. I now have a standard question which I ask in this situation, 'Do you sit at the machine, or does your teacher?'. Every time the answer comes back 'The teacher'. 'All the time?', I then ask. 'Yes, all the time', comes the reply. My response to this is short. If the 'teacher' sits at the machine all the time, she is a demonstrator and not a teacher'. To learn a practical subject, you have to do it (for instance, whoever heard of learning to drive by sitting in the passenger seat!)

few minutes sitting at the machine, then the knitter does what I've shown her, with me helping and showing her again if necessary. During my lesson, I estimate the pupil is at the machine at least three-quarters of the time, with me at her side. The more advanced the pupil, the more time she spends knitting. With my most advanced pupils, I spend very little time, if any, at the machine itself.

"Videos of course are ideal in this respect because the knitter can spend all her time at her machine and still be able to see me at mine."

All the videos except Nos.4 and 5 are suitable for Knitmaster, Brother and Toyota machines. To see the quality of these videos and try Ann's teaching methods, send for Video No.6 which contains extracts from earlier videos and is available on a sale or return basis.

For a full list of the videos and their contents and prices, see the full page advertisement on page 95. Using the coupon on this page you can save up to £7.50 on each video you buy.

THE OFFER

The coupon is worth up to £7.50 off the full price of every Ann Kite video you order. The only restriction is that you may not order more than one of each video.

For details of videos and prices, see the advertisement on page 95.

If you want to view Video No.6 before deciding about taking up the offer on the rest of the series, send in the coupon with your order for No.6. We will then accept further orders at the offer price up to the offer closing date of **31st May 1991** without a further coupon.

IF YOU ARE A MEMBER OF THE ANN KITE VIDEO CLUB, don't forget to deduct the 10% members' discount from the offer price - and please quote your membership number when ordering. For details of the club (membership fee £7.50) please contact Ann Kite Video Productions.

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8 ZEBRA PATTERNED BOLERO

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Cashmilon 4-ply
1 [1] × 500g cone in Black (MC)
1 [1] × 500g cone in White (C)

GARMENT WEIGHT

Finished garment in first size weighs 270g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Length to shoulder 43.5 [44.5] cm, 17¼ [17½] in.
Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the smaller size; larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

29 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

SHAPE FRONT EDGE

Dec 1 st at left edge on every foll 3rd row and, *at the same time*, cast on 10 sts at beg of next and every foll alt row until there are 171 [175] sts. RC shows 99. Cast on 13 sts at beg of next row. 184 [188] sts. Cont to dec at left edge only on every 3rd row from previous dec until 170 [174] sts rem. K 4 [8] rows. RC shows 145 [149]. Cast off.

LEFT FRONT

Insert punchcard back to front and lock on first row. Work as for right front reversing shapings and reading left for right and right for left.

BACK WELT

Join centre back seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 114 [122] sts in 1×1 rib. * K 3 tubular

RC at 000. Using MT-6/MT-6, K 17 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 113 [122] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 1 [0] st. 114 [122] sts. K 1 row.

ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns as follows: 1 st on to each of first 56 [60] Ns, 2 sts tog on to each of next 2 Ns and 1 st on to each of last 56 [60] Ns. Using MT+3, K 1 row. Cast off.

CUFFS

Join shoulder and upper sleeve seams.

MACHINES WITH RIBBER

With ribber in position and

LEFT BACK

Insert punchcard and lock on first row. Push Ns 40 to 97 [38 to 99] inclusive at left of centre 0 to WP. 58 [62] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Shape side by inc 1 st at right edge of every foll 3rd row until there are 81 [85] sts, K 1 row. RC shows 71.

SHAPE SLEEVE

Inc 1 st at right edge of next 10 rows. 91 [95] sts. Cast on 10 sts at beg of next and every foll alt row until there are 181 [185] sts. K 1 row. Cast on 13 sts at beg of next row. 194 [198] sts. K 38 [42] rows. RC shows 138 [142].

SHAPE NECK

Cast off 12 sts at beg of next row, K 1 row. Cast off 6 sts at beg of next and foll alt row. 170 [174] sts. K 2 rows. RC shows 145 [149]. Cast off.

RIGHT BACK

Insert punchcard back to front and lock on first row. Work as for left back reversing shapings and reading left for right and right for left.

RIGHT FRONT

Insert punchcard and lock on first row. Push Ns 40 to 55 [38 to 57] inclusive at left of centre 0 to WP. 16 [20] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Shape side by inc 1 st at right edge of every foll 3rd row and, *at the same time*, K 1 row. Cast on 3 sts at beg of next and every foll alt row until there are 41 [45] sts. RC shows 15. Cont to inc at right edge on every 3rd row from previous inc and, *at the same time*, inc 1 st at left edge of every row until there are 49 [53] sts. RC shows 21. Cont to inc at right edge of every 3rd row from previous inc and, *at the same time*, inc 1 st at left edge of next and every foll alt row until there are 59 [63] sts, then on every foll 4th row until there are 71 [75] sts. RC shows 52. Cont to inc at right edge only on every 3rd row from previous inc until there are 77 [81] sts. K 1 row. RC shows 71.

SHAPE SLEEVE

[66] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [68] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up sts along lower edge of sleeve and place on to Ns. Using MT+3, K 1 row. Cast off.

BACK NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 56 sts in 1×1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Work as for back welt from * to *. K 1 row.

ALL MACHINES

With P side facing, pick up sts around back neck and place on to Ns. Using MT+3, K 1 row. Cast off.

FRONT BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 196 [200] sts in 1×1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 197 [200] Ns to WP. Work as for back welt from * to *. K 1 row.

ALL MACHINES

Using WY, K a few rows and release from machine.

PRESSING

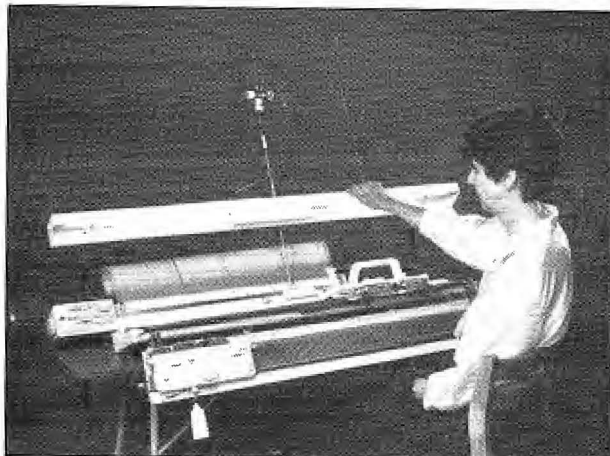
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Pin front bands around front edge. Unravelling WY as required, backstitch through open loops of last row worked in MC from the



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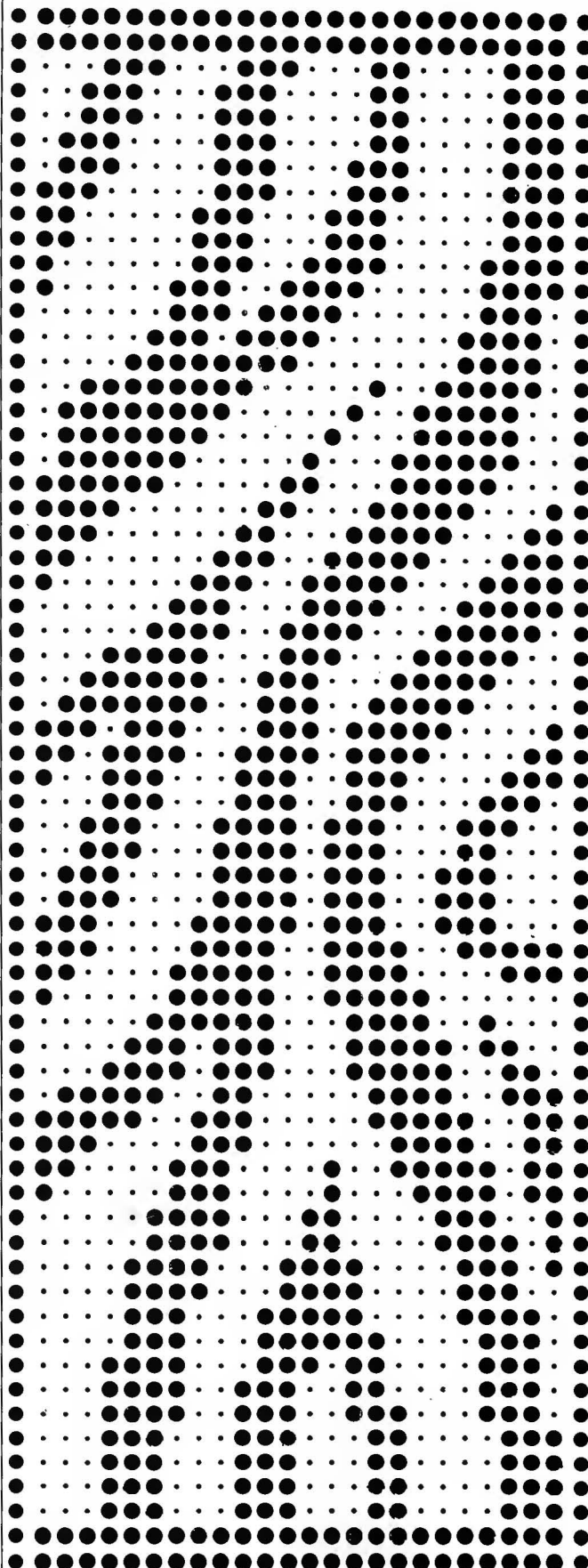
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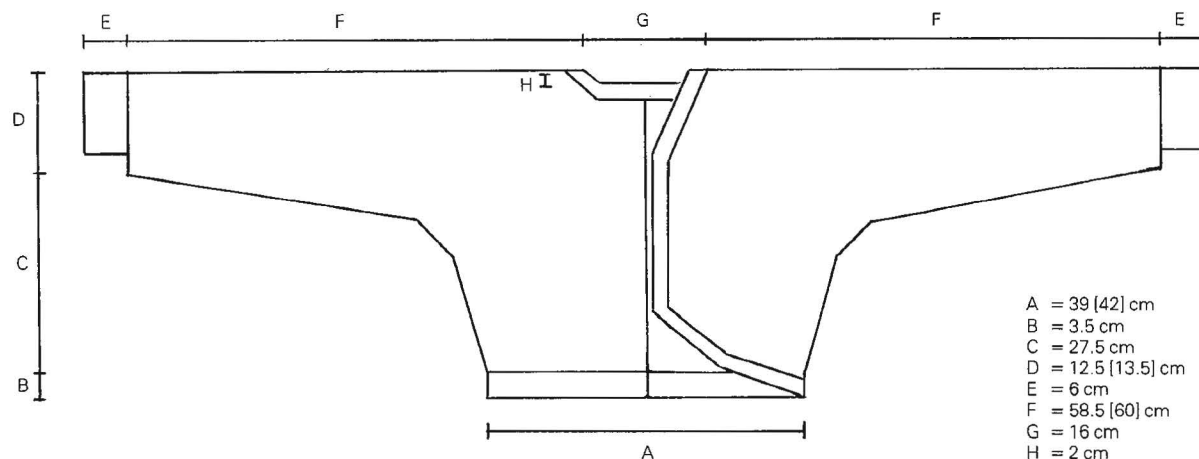
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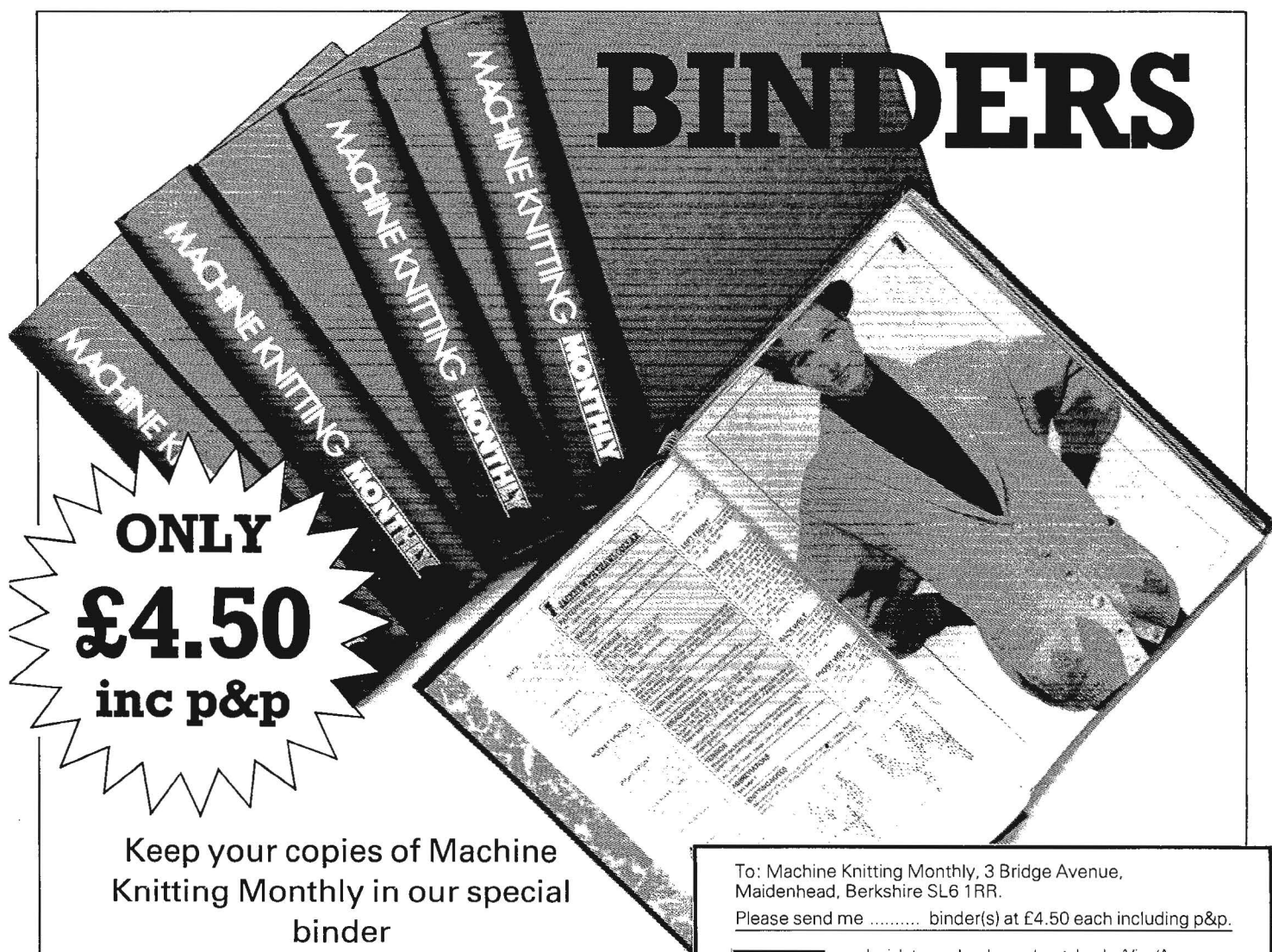
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BACK

With ribber in position and carriage at right, set machine for 2x2 rib. Push 85 [89, 93] Ns at left and right of centre 0 to WP. 170 [178, 186] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 80 rows. Transfer sts for st st. Set RC at 000. Using MT, K 92 rows. Work measures 35 cm, 13¾ in.

SHAPE ARMHOLES

Cast off 20 sts at beg of next 2 rows. 130 [138, 146] sts. K 90 rows.

SHAPE NECK

Using a length of MY, cast off centre 44 sts. Push 43 [47, 51] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and every foll alt row until 18 [22, 26] sts rem. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Using MT, K 2 rows.

FRONT OPENING

Using nylon cord, K 70 [74, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 94 [98, 102] sts rem, then on every foll 3rd row until 71 [75, 79] sts rem. RC shows 92.

SHAPE ARMHOLE

Cast off 20 sts at beg of next row. 51 [55, 59] sts. Cont to dec at front edge on every 3rd row from previous dec until 18 [22, 26] sts

CROSSOVER TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Celebration.

1 [1, 1] x 500g cone in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 400g.

The fibre content of this yarn is 92% Acrylic, 8% Nylon. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 93 [97, 102] cm, 36½ [38¼, 40¼] in.

Length to shoulder 57 cm, 22½ in.

Sleeve seam 38.5 cm, 15¼ in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

rem. K 3 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Using a length of MY, cast on 30 sts at right edge. 100 [104, 108] sts. Reset RC to 2. Finish to correspond with first side reversing shapings by reading right for left.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib. Push 41 Ns at left and right of centre 0 to WP. 82 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 40 rows. Transfer sts for st st. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 130 sts, then on every foll 4th row until there are 160 sts. K 11 rows. RC shows 143 and work measures 38.5 cm, 15¼ in. Adjust length at this stage, if desired. Place a marker at each end. K 26 rows. Cast off.

FRONT BANDS

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 126 Ns to WP. Push 125 corresponding Ns on ribber to WP for full needle rib/double rib. Using MY, cast on. * K 2 tubular rows. Carriage is at left. Set carriage for full needle rib/double rib. Using MT/MT, K 1 row. Set RC at 000. ** Set main bed to slip. K 4 rows. Set main bed to knit. K 1 row. Rep from * 4 times more. K 1 row. Transfer sts for st st. K 1 row *. With P side facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off.

BACK BAND

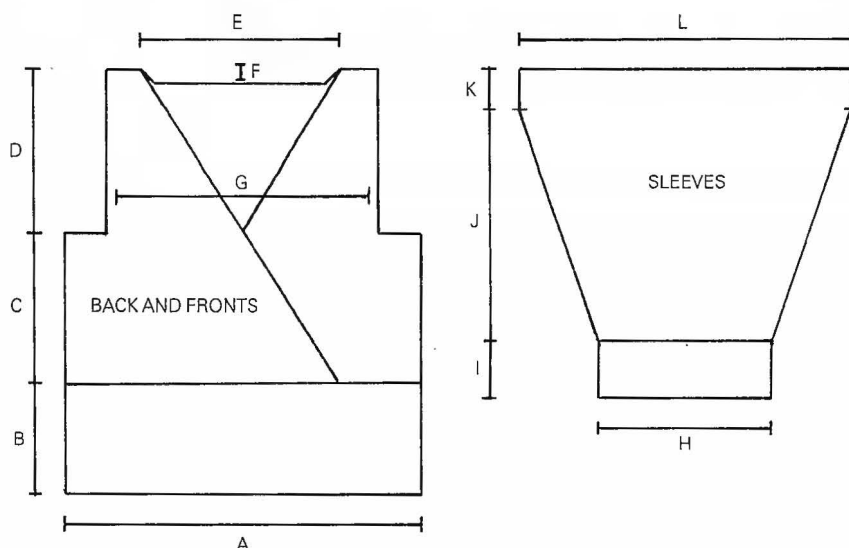
With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 74 Ns to WP. Push 73 corresponding Ns on ribber to WP for full needle rib/double rib. Using MY, cast on. Work as for front bands from * to *. With P side facing, pick up sts around back neck and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and band seams. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Catch down right front band neatly to right side and left front and band to wrong side. At crossover point, backstitch through the two layers at pick up



A = 47 [49, 51.5] cm	G = 36 [38, 40.5] cm
B = 15 cm	H = 22.5 cm
C = 20 cm	I = 7.5 cm
D = 22 cm	J = 31 cm
E = 26 cm	K = 5.5 cm
F = 2 cm	L = 44 cm



KNITMASTER CORNER

Last month I wrote about the lace carriage and how to use it for knitting plain lace on both punchcard and electronic machines.

This month I'm moving on to fashion lace and knitting necklines in both sorts of lace.

Liz Norton

In the previous article I wrote about the four functions of the lace carriage; 1) knitting stocking stitch, 2) knitting plain lace, 3) transferring stitches for fashion lace and 4) free pass. I also covered in detail the carriage settings for these four functions (Fig.1) and knitting plain lace.

Knitting fashion lace is a bit more complicated than plain lace. For this sort of lace the stitches are transferred first and then the row knitted afterwards. This is because with fashion lace the empty needle, which makes the hole, is separated from the needle with two stitches on it. (As we saw last month, with plain lace, the lace hole is always next to the two stitches that have been knitted together.)

To separate the lace hole from the "knit two together", several passes of the carriage have to be made. After the first pass, the empty needle will be next to the needle with two stitches. On the next pass in the *same direction* a stitch is transferred on to the empty needle, so now we have: a needle with two stitches; a needle with one stitch and then the empty needle. So far, the hand knitting equivalent would be yarn-over-the-needle, knit three, knit two together. You need a total of four transfer rows in the same direction followed by the knit rows. This sounds very complicated. The easiest way to understand it is to knit some fashion lace and on the first pass make a note of a needle with two stitches and the empty needle alongside. After the next pass in the same direction look at the same needle to see where the empty needle is now and so on until all the transfer rows are finished.

I've written about watching the transfers as the carriage moves in one direction only, as if nothing were happening when the carriage goes across in the opposite direction. But of course most patterns are symmetrical, so transfers are taking place in both directions. But it's much easier to understand the process if you just concentrate on what is happening

the right (or to the left if you prefer). Remember, the stitch is always transferred away from the carriage.

The punchcard and mylar sheets are marked to tell you which way the carriage must be travelling and also which rows are transfer rows and which are knitted rows. The transfer rows are marked by the red blocks on the punchcard (or black blocks on the mylar sheet). On these rows the yarn is removed and the cam lever put to P (side levers should be back on punchcard machines). On the knit rows the cam lever is put to 0 and the yarn replaced. (The side levers remain back on punchcard machines, as the knit rows are blank on the card and all the needles will knit.)

The first few times I tried fashion lace I frequently stripped the knitting off the machine by mistake! After a while I realised that I was turning the cam lever back to 0 for the knit rows, but forgetting to rethread the yarn! However, I'm glad to say that once I got into the rhythm this ceased to be a problem.

As with plain lace the pattern is directional, that is the carriage must travel in the direction indicated on the punchcard or mylar sheet, to get the effect the designer intended.

On electronic machines the correct combination of lights must also be used. These are the same as for plain lace. The No.1 left-hand light must be on and the No.2 left-hand light on the 580, or the No.2 right-hand light on the 560. All the other variation lights must be off. Of course, whether you're knitting plain or fashion lace, the edge pins (on punchcard machines) must be used and the point cams (on electronics) are positioned two stitches in from the edge of the knitting. This stops the edge stitches being transferred and gives a neat edge.

You may wonder how you count the rows and do a tension square when knitting fashion lace, as a lot of the passes of the carriage (the "transfer only" passes) don't make the knitting grow. This has been allowed for in

trigger for the row counter and Knit Radar retract on the transfer only rows, so that they are not triggered. This means you end up counting (or triggering the Knit Radar) only on the rows that cause the knitting to grow, that is the knit rows.

The above is true of all punchcard machines and the 560 electronic. However, a knitter rang me up to say that she was having problems with the 580 when trying to knit with the Knit Radar and the lace carriage. The 580 doesn't have a built-in Knit Radar. It does take the add-on one and to trigger it you screw on a plastic tripper at the side of the carriage. This doesn't, of course, retract. I've used my 560 lace carriage on the 580 machine and found I couldn't screw the plastic tripper on to that lace carriage, so every time I did two knit rows I turned the Knit Radar on two rows. So I suggested to the knitter that she left the tripper off and did the same. The lady concerned felt this wasn't very satisfactory, so she wrote to Japan about the problem. They replied that the real answer was to use their electronic Knit Radar (KR10), however, that is not yet available in this country.

Now let's look at making a garment in both plain and fashion lace. This is just the same as knitting any garment in a pattern, until you get to the neck. As I said last month, you cannot put the needles to hold or upper working position when using the lace carriage. The holding position when using the lace carriage is the "A" position. You knit the needles back to the A position using the nylon cord or waste yarn.

When shaping the neck the edge pins (on punchcard machines) or point cams (on electronics) must be moved to maintain their correct position relative to the edge of the knitting. Remember on electronic machines that you can only move the point cam when the carriage is at the opposite side.

Because lace is directional, you must start the second side of the neck with the carriage on the same side as when you started the first side. I found that when I rethreaded the carriage and knitted the first row of the second side I always dropped the first few stitches. The first time it happened, I thought I'd been

happened, I realised it was probably something to do with the design of the carriage. So I looked carefully at the flow of the yarn and the way the carriage knitted when I was just doing straight knitting. I realised that the yarn feeder slides up and down the sinker plate. At the start of the row it slides to the end of the sinker plate *away* from the knitting. The stitches are knitted by yarn that runs across the sinker plate between the feeder and the knitting. I was threading the yarn and holding it under the table in the usual way when starting the second side of the neck. This meant there was no yarn running across the sinker plate between the feeder and the knitting.

Now, when I start the second side of the neck, I thread the yarn through the feeder, then take the end under the sinker plate and across to the knitting and knit the first stitch by hand. This positions the yarn correctly and there are no more dropped stitches.

If when you're knitting you find you consistently get a mistake (and this applies to all sorts of knitting), then knit slowly and watch what is happening very carefully. You can often spot what is going wrong and work out how to correct it. When any of my students have a problem they are often amused to see me watching them knit with my nose almost level with the machine, or even lying under it while I try to see what is going on! It may look funny, but it usually helps me to see what's wrong. I've also found out a lot about the way machines function by doing this and the more you understand the machine the easier it is to use it.

A lot of knitters never seem to get around to trying fashion lace. It does take a bit more effort than plain lace, but I think the result is worth it. If you want more patterns for lace, the Knitmaster Pattern Collection No.4 for punchcard machines has some lace patterns and for electronic owners there's the Knitmaster 560 KL Electronic Lace Patterns book.

FOR ELECTRONIC OWNERS

When knitting lace, the point cams should (as I've said) be two stitches in from the edge of the knitting, to give a neat edge.

This applies also when shaping the neck. This means that when shaping the neck the N1 cam is

(Fig.2). This can lead to a programming complication. If you make a mistake and move a point cam at the same side as the carriage and then knit the row, thus reading the cams, the pattern will move sideways on the needlebed. To reprogramme the position of the pattern correctly, you have to move one of the point cams to the other side of the N1 cam (Fig.3), so that the N1 cam lies between the point cams. Do two free passes to read the cams and then move the point cam back to its correct place. (The carriage must be at the opposite side while you move the point

cam of course). If you turn the machine off, you also have to move the point cam, so that the N1 cam lies between the point cams, in order to reprogramme correctly when you turn the machine on again. The machine cannot do its initial programming correctly if the N1 cam is outside the point cams (Fig.2). This information (and moving the point cams generally) is covered on Anne Kite's video No.5 "Programming the Knitmaster Electronics"; though please note that the knitting on this video is *not* covered.

FIGURE 2

PC = Point cams.
N1 = N1 cam

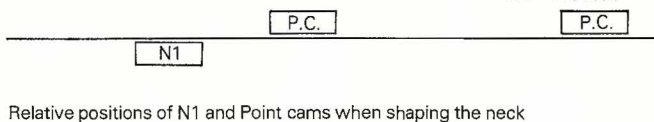


FIGURE 3

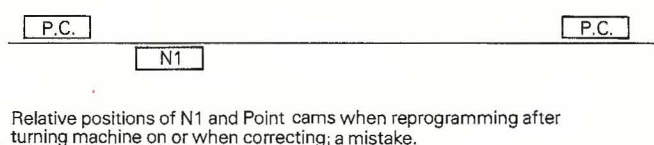
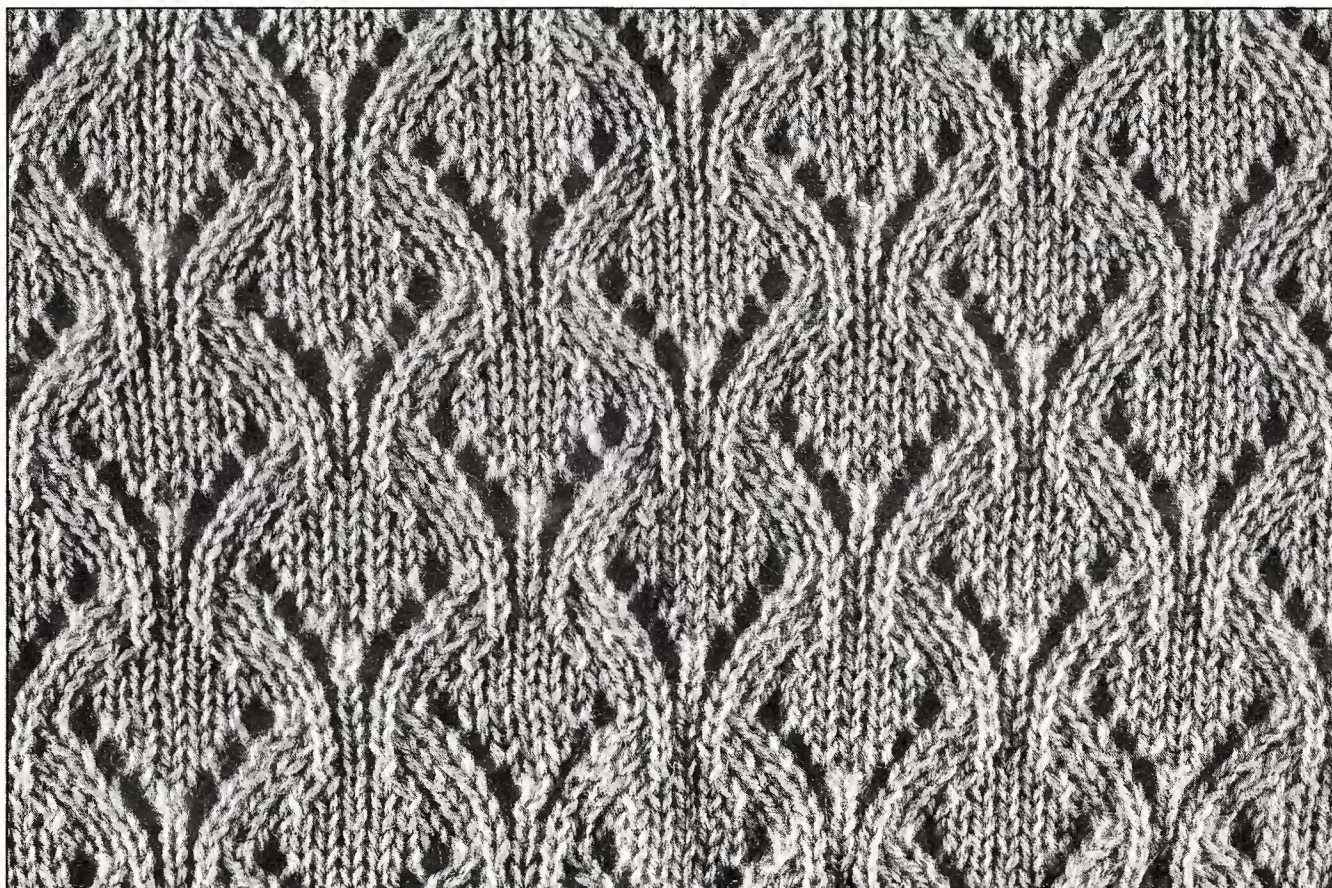
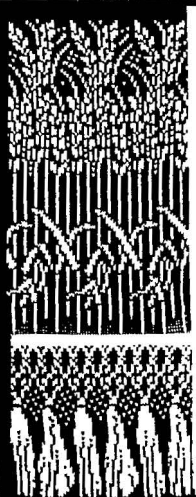


FIGURE 1
LACE CARRIAGE SETTINGS

	Punchcard Electronic		Transferring stitches for:	
Stocking Stitch				
Cam lever	0	0	Cam lever	P
Side levers	0		Side levers	▽
Plain Lace			Free Pass	
Cam lever	0	L	Cam lever	P
Side levers	▽		Side levers	O

Side levers refer to punchcard machines only





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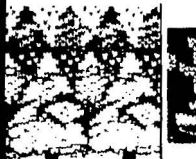
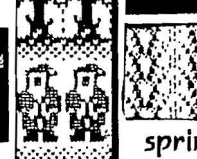

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CLUBLINE

Any Club that has attempted the type of fashion show mentioned last month, usually ends the day thinking "Yes, it was great, but there must be an easier way!"

Ann Taylor

For the type of small charity mentioned, most of the work will fall upon the Club, yet the unexpected can happen. We, sadly, had a club member who was admitted on three different occasions to a Hospice. She was a much loved member, full of fun and addicted to machine knitting to the last. She asked on one of her earlier stays at the Hospice if we would bring garments and model them for the patients, staff and visitors one evening.

We were more than happy to oblige and to our surprise, there was quite a large audience. We did not intend to raise money. This was purely a "thank you" to the staff as far as we were concerned. However, on the evening, as well as staff, there were patients and their visitors and friends of the Hospice. Coffee and biscuits were served by the staff and to our surprise and delight, everyone present contributed something extra and just over one hundred pounds was raised for the Hospice. Needless to say we were all very chuffed and even more so when the patients expressed their appreciation for a "different" evening for them.

That was certainly the easiest Fashion Show I have ever been involved in, almost without knowing!

THE PATTERN NOW

However, over the years we have evolved a pattern where the big charities are concerned and I pass the information on to you, as it certainly does make life a lot less complicated and raises a lot of money.

By the big charities, I mean national ones such as those for research into diseases like cancer, leukaemia and arthritis, or the National Society for the Prevention of Cruelty to Children and the like.

These charities are always supported by regional branches or areas and each has a very

money for their particular charity. You will see them when they take over an empty shop for a few weeks, selling all kinds of goods, or hold a dinner and dance, or have a stall at some local event such as a carnival or sports day.

To find the person in charge is relatively easy by asking at one of their fund raising events and enquiring if they are interested in your club putting on a fashion show to help raise money. I only ever asked one charity — the rest asked us! These requests come via a 'phone call, or a club member who is involved with them. I have previously mentioned that these organisations have a hard working committee behind them — and believe me, they are fantastic.

Usually a meeting is arranged between a club member, myself and the committee of the charity concerned and details are thrashed out at this meeting. It is a matter of stating the venue that we require, the Hall, dais and changing room, the need for a microphone and music and the approximate length of time for the actual show. Their suggestions are then put forward for maybe a cheese and wine lunch or supper and the inevitable draw. The numbers that they can cope with are discussed and further meetings arranged. The point is, they usually have a large resource of people to cover all the details and they get on and see to it all, leaving you free to get the club organised making the garments, getting the models, the dressers, the helpers, the dress racks and arranging the rehearsal(s) if required — and that is all.

The publicity, tickets, posters, the draw and all the little bits and pieces that take up so much time, along with the food arrangements — all is done (beautifully) by the charity committee. Of course a constant liaison is maintained and of course club members buy and sell tickets and display posters, but the club is free to do what they are best at — getting the knitting done!

We have found, with one

YARNARAMA, Webb's Land, Tanfield Lane,
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10 FLOWERS AND STRIPES SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Emu Superwash 4-ply
4 (5, 5) × 50g balls in Red (MC)
4 (4, 6) × 50g balls in Green (A)
4 (4, 5) × 50g balls in White (B)
3 (3, 3) × 50g balls in Navy (C).

GARMENT WEIGHT

Finished garment in second size weighs 550g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE

YARN THICKNESS

This yarn is medium weight and knits as four ply

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [30-38, 40-42] in.
Actual size 99 [116, 132] cm, 39 [45½, 52] in.
Length to shoulder 64 [66, 68] cm, 25¼ [26, 26¾] in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
29 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

STRIPE PATTERN

K 10 rows MC, * 2 rows C, 2 rows B, 2 rows C, 2 rows A and 2 rows C. These 20 rows form pattern.

centre 12 [14, 16] sts. Push 67 [78, 89] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 48 [59, 70] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 84 [88, 92] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT, cont in

each end of next and every foll 5th row until there are 142 [146, 150] sts. K 14 rows. RC shows 160 and work measures 40 cm, 15¾ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 66 [70, 74] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

instead of A.

ALL MACHINES

With P side facing, replace 84 [88, 92] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 156 [160, 164] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 155 [158, 164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-2, K 15 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [2, 0] sts. 156 [160, 164] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 68 [70, 72] sts around back neck and 88 [90, 92] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and A, K 71 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT+1, release card and cont in Fair Isle with B in feeder 1/A and A in feeder 2/B. K 106 [112, 120] rows. Remove card. Cont in st st. Using MT and C, K 2 rows **. Cont in stripe patt, K 104 rows.

SHAPE NECK

Using a length of MC, cast off centre 26 [28, 30] sts. Push 60 [71, 82] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 48 [59, 70] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. Cont in stripe patt K 82 rows.





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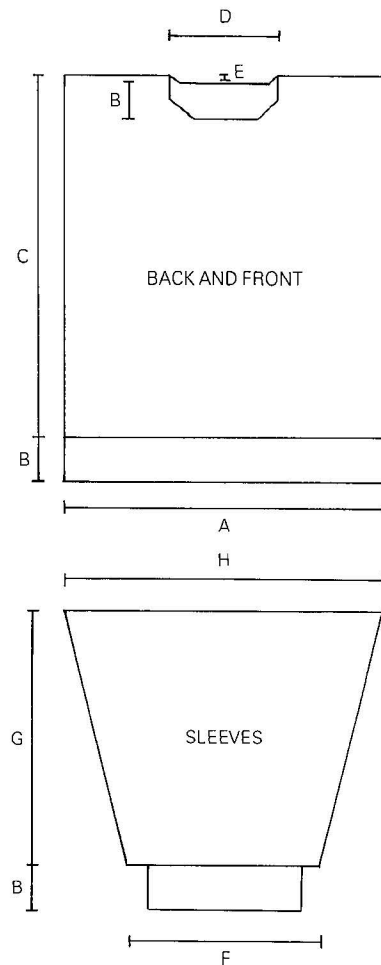
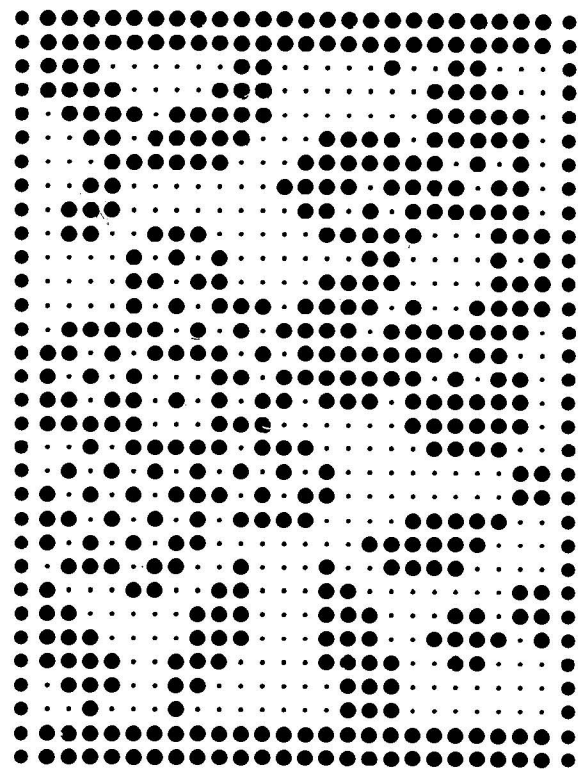
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A = 50 [58.5, 66.5] cm E = 1.5 cm
B = 7 cm F = 28.5 [30, 31.5] cm
C = 57 [59, 61] cm G = 40 cm
D = 17 [18, 18.5] cm H = 48.5 [50, 51.5] cm

Wendy Phillips

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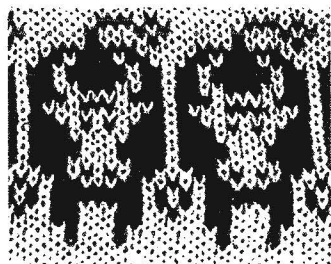
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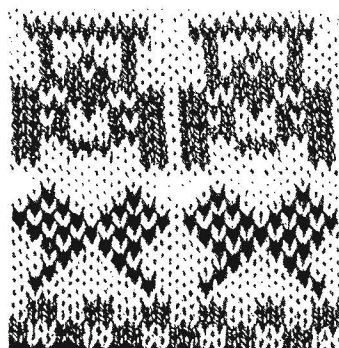
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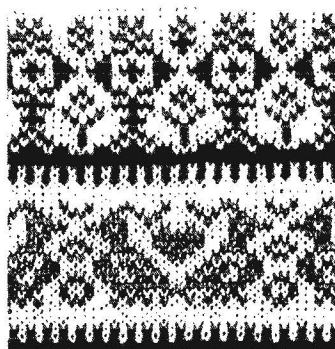


N.B. Not only do these tiny garments make use of all the odds and ends of yarns many of us have available, they are also very saleable at bazaars, fetes, and craft fairs.

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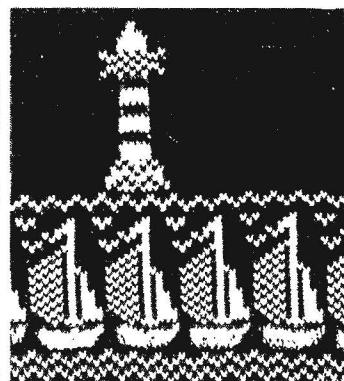
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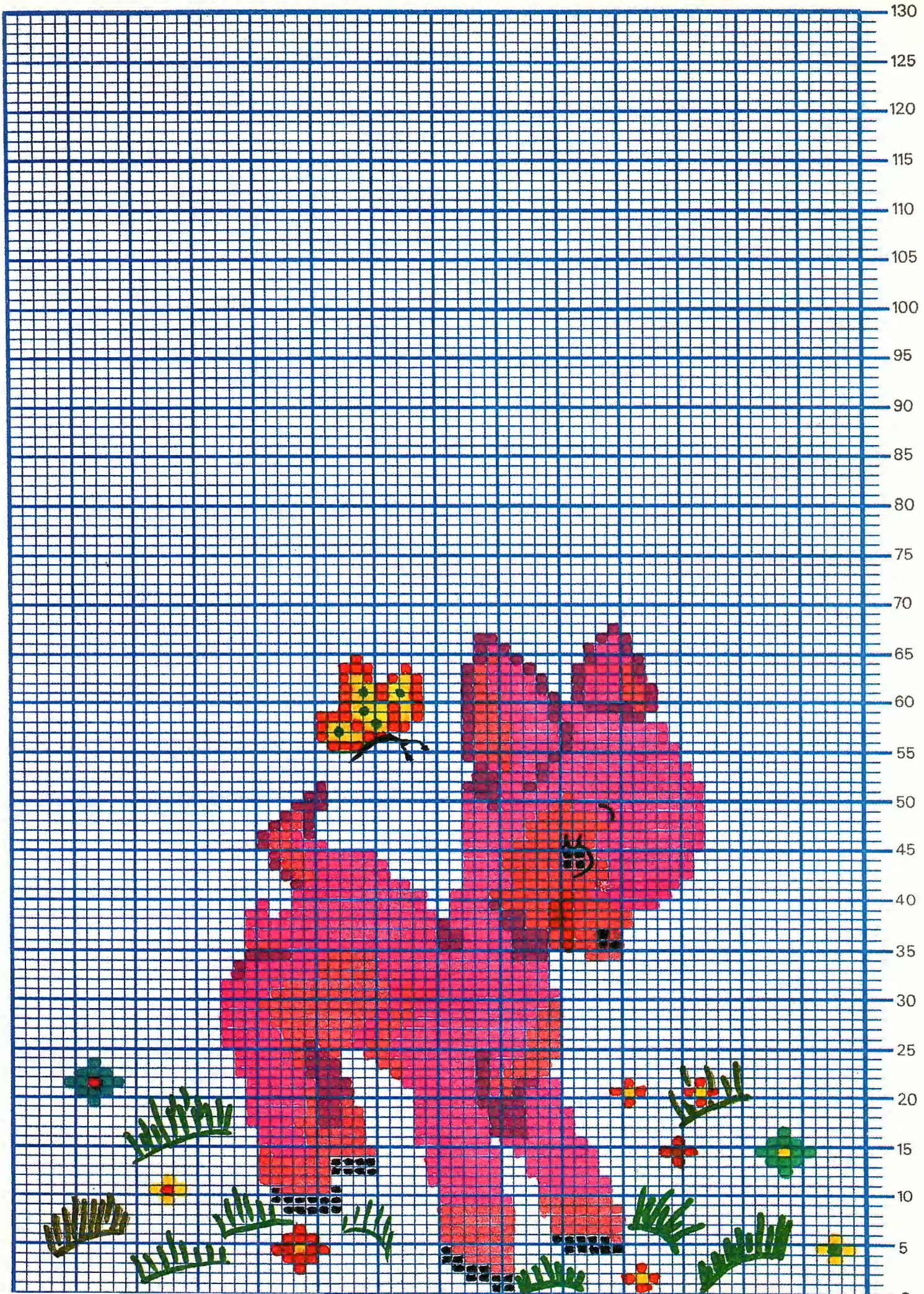
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CREATIVE INTARSIA

LITTLE LAMB

It is springtime, so let us escape from the horrors of the everyday world for a moment and enter the realm of fantasy – the world of elves and nymphs where the lambs are pink.

Thelma Dawson

My inspiration for this month's design came from travelling around the country and marvelling at the methods our farmers use for keeping an inventory of their new lambs. Their brush work on the backs of the newly born in blue and lemon, green or pink sparked off the idea for this intarsia design – a gambolling lamb in shades of pink.

The lamb is an ideal motif for a baby's blanket and could be worked in shades of blue, of course, for a boy. Use darker tones of the theme colour rather than black, to emphasise details of the design such as the feet, nose and eyes. I liked this cute lamb so much that I made myself a summer T-shirt in Bramwell's Hobby and used her as the decoration.

I used a standard gauge machine and made the top in two strands of turquoise, working the intarsia in smooth, washable acrylic yarns. I used oddments of colour but do remember if you do the same that the yarns must be of an equivalent ply to the main yarn and you should test them for colour fastness too. Do not mix yarns which must be hand washed with those which can go in the washing machine.

The design is completed with embroidery. I worked the tiny flowers in chain stitch and the larger flowers and butterfly in Swiss darning. Blanket stitch in varying lengths is used for the tufts of grass.

Alternatively the decoration could be flower buttons or tiny bows of narrow ribbon but do not use buttons on a baby blanket – they could be dangerous!

ELECTRONIC MACHINES

The little lamb will fit your mylar sheet. Knit the whole design in your choice of second colour – pink, blue, lemon or white – then, in Swiss darning, fill in the lighter and darker areas or just the hooves, nose, eye and mouth.

CHUNKY MACHINES

Knitted in DK, the lamb will nearly cover the chest of a six year old as it is 68 rows long. Take this into consideration if you want to knit it for younger children's sweaters.

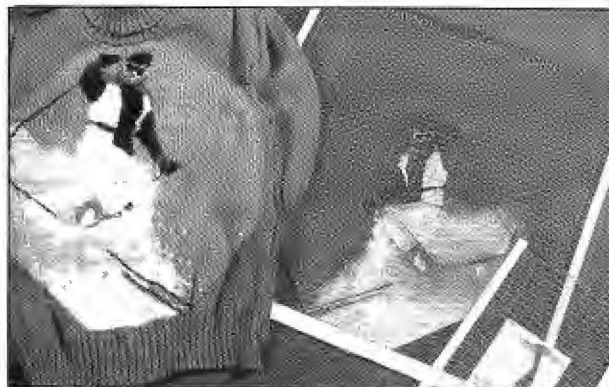
TENSION

27 stitches and 42 rows to 10 cm, 4 in, measured over stocking stitch (tension dial setting approximately 7).

Thelma Dawson

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LIRIS BISHOP SPECIAL

Different cultures and periods of history are always great sources of inspiration for designers and this month I have chosen to use some of the symbols and decorative details of the ancient Egyptian period.

The pictorial 'hieroglyphs' were incorporated as borders into many decorative items and so I have created two 24 stitch 'borders' featuring bird motifs, which can be used singly or repeated for an all-over Fair Isle design.

I am fascinated by the detail with which they drew the garments on their figures, so I have also designed a simple 12 stitch border and all-over Fair Isle design which I think are suitable and attractive for knitwear.

Yarns and colours

For the 'falcon and hieroglyphs' borders, use cream for the background and black or dark brown for the contrast colour to give a literal 'graphic' look. These designs also look dramatic when colours are reversed, that is using a black or dark background with a cream or light contrast colour. For an evening look, try gold motifs on a black background, with stripes of turquoise. Colours like turquoise, terracotta and ochre incorporated into the stripes or Fair Isle also give an authentic Egyptian 'feel'.

For the 12 stitch 'fringe and material' designs, again any of the colour combinations mentioned above are suitable, particularly in smooth or silky textured yarns like cotton, rayon and crepe.

Falcon and hieroglyph borders (24 stitch)

Knit welts and so on in background colour. Insert card and lock at row 1. * Knit 1 row in contrast colour and 2 rows in background colour. Repeat these 3 rows once more *. Release card and knit in Fair Isle as follows:-
Rows 1-18: background in feeder 1, contrast in feeder 2.
Rows 19-20: background in feeder 1 only.
Row 21: contrast in feeder 1 only.
Rows 22-23: background in feeder 1 only.
Row 24: contrast in feeder 1 only.
Rows 25-26: background in feeder 1 only.
Rows 27-55: background in feeder 1, contrast in feeder 2

Set carriage to plain knitting and knit 2 rows background colour. Knit from * to *. Continue plain or repeat border from row 1 of card, if knitting design 'all-over'.

Fringe and material borders (12 stitch)

Knit welts and so on in black, or darkest colour. Insert card and lock at row 1. Knit 1 row white, 2 rows black. Repeat these 3 rows once more. Release card and knit in Fair Isle as follows:-

Rows 1-11: white in feeder 1, black in feeder 2.

Row 12: black in feeder 1 only.

Row 13: white in feeder 1 only.

Rows 14-15: black in feeder 1 only.

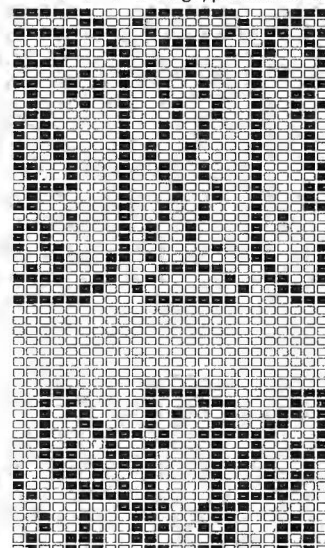
Row 16: white in feeder 1 only.

Rows 17-18: black in feeder 1 only.

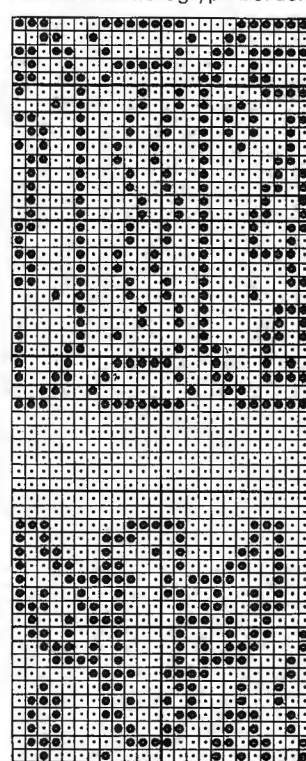
Rows 19-23: white in feeder 1, black in feeder 2.

Rows 24-32: white in feeder 1, turquoise, terracotta (or other contrast colour) in feeder 2. Keeping same colours in feeders 1 and 2, immediately repeat 'material' card, starting at row 1, so that design is continuous.

Falcon and Hieroglyph borders



Falcon and Hieroglyph borders

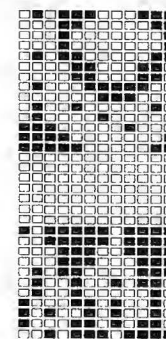
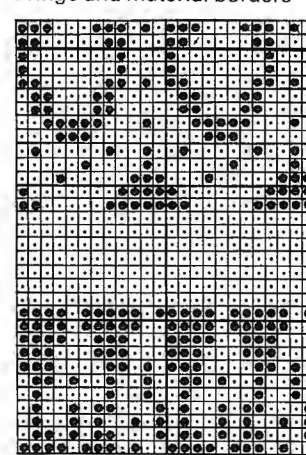


Material design

Repeat these 6 rows 5 more times, so that card can be 'clipped' together and design is continuous.

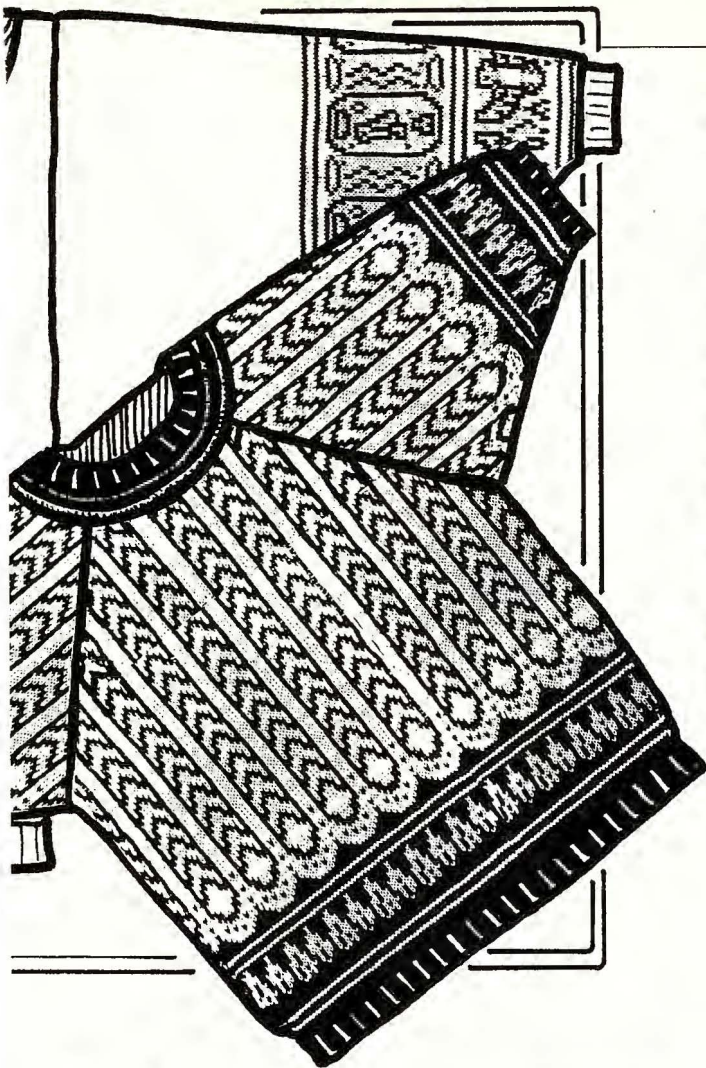


Fringe and material borders



Material design





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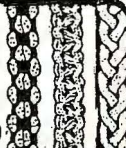
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S POTLIGHT

DIVIDE WORK FOR FRONT NECK

The perils and pitfalls of this instruction are investigated by Shirley Cowling, who has been teaching people to knit since 1983. She has found some methods of dealing with 'stitches-in-waiting' so that no hideous black line spoils even the most fragile, pastel yarn.

Shirley Cowling

Whenever I start to teach a beginner on her knitting machine, I initiate her into the basic techniques of casting on, casting off, increasing and decreasing and then encourage her to tackle a plain stocking stitch jumper with a round neck. This may seem reckless folly on my part, but I do believe that there is great encouragement in actually knitting something and wearing it, whereas the constant piling up of little squares does not allow the beginner to feel that she is succeeding fast. Also the knitting of a back and two sleeves can be achieved quickly. The techniques for casting on, knitting a rib, moving into stocking stitch, increasing for sleeve seams, casting off and taking off on to waste yarn, can all be practised while coping with yarn flow and learning to knit rhythmically and evenly.

Once we have achieved these three pieces successfully we have to tackle the front. This is normally exactly the same as the back until we come to those magic words: "Divide work for front neck". I have found, as my own experience on a knitting machine has increased, that I view with more and more suspicion the instruction that is usually offered at this stage, something along the lines of: "Cast off x sts at centre front and push all needles at left into Hold Position while you complete the right front neck."

As far as our beginner is concerned she is still learning to master her machine. The mysteries of HP (not the sauce!) have to be investigated and understood. She is, in all probability, coming to a machine from hand knitting, so she is well used to casting off stitches in the middle of her knitting and continuing to work on one side while she holds the stitches on

sensible to allow her to move into her new wonderful world of machine knitting by small steps and not expect her to question the pattern at too early a stage! Let us then, continue to knit, with her, this first successful garment by doing just what the pattern says. We take a piece of main yarn (from the tension square, in my case, as I've usually forgotten to take a piece from the cone!) and cast off the required number of stitches in the centre front, being careful to push the empty needles back to NWP. (Yes, we're learning the abbreviations too.) We now push the needles at the side opposite the carriage to HP and pull; push or turn whatever gadget we have on our carriage which makes HOLD position operate. We now continue to knit one side of the neck, shaping according to the pattern, and knit on, shaping the shoulder too, if necessary, until we can take the shoulder stitches off on to waste yarn, or cast them off.

We now return to the HOLD position stitches and bring them back into work, mastering "Upper Working Position" as we do so. I am frequently amazed to find experienced, accomplished knitters who do not understand that important place on the needle bed where the open latches just touch the stitches. They put all their stitches laboriously back into WP with a transfer tool! Come on now, give it a try! UWP REALLY DOES HELP YOU SPEED UP!

We then shape the second side of the neck to match the first, until the whole of the front is completed. Wonder of wonders! We now only have to sew it all together and join on a neckband to have achieved our first jumper. Let's hope we haven't chosen white yarn and haven't given ourselves a horrible black, fuzzed up line across the neck where the needles were in HOLD.

jumper in that way, haven't we? The black line can be washed out, but that's not really good enough. We need to exercise our ingenuity to devise better ways to divide for the front neck and to protect the part we will knit second while we complete the first side.

Over the years I have worked out several different ways of doing this which I would like to share with you. You may like to try all of them in turn and use the one that suits you best.

METHOD 1

Push all needles to HOLD for both sides of front neck leaving only centre needles at WP. Knit centre stitches on to six rows WY and release them from main carriage. Knit stitches at left on to four rows WY and then replace needles to HP. Return carriage to right, setting RH needles for pattern if necessary as you do so, and complete shaping for RH side. When all RH needles are empty, knit across LH needles at HOLD with another row of WY bringing them back into WP. Undo all rows of WY. Needles are in position ready for shaping second side of neck. Set in pattern if required and shape second side of neck to match first. This method is a good one unless you are knitting with a very fragile yarn. In the latter case even those few rows of waste yarn involve knitting across the main yarn and can be enough to spoil it. In that case I prefer to use method 2 which knits no extra rows over your precious yarn at all.

METHOD 2

You need a garter bar, or two lengths of nylon cord. Thread the nylon cord into one eye of your bodkin - I usually use the cord double as it is so long. Remove the stitches which you will eventually want to join to your neckband (centre front) using your bodkin like a transfer tool to take the stitches off the needles, then pull the bodkin through the stitch allowing it to slide on to the nylon cord. When all stitches are on the cord I tie the ends together into a double bow. The stitches can then be replaced on to the needles of the neckband from the nylon cord when you are ready for them. Remove all stitches for second part of neck from their needles onto garter bar. Stand the garter bar up on the lowered ribber, into the groove where the heads of the needles lie, then use the rib carriage to keep the garter bar upright and claw weights behind the knitting to make sure the garter bar does not fall off the machine. Knit the first part. Replace the stitches from the garter bar onto exactly the correct needles if you are using a punchcard or electronic pattern

recommencing knitting. If you have no garter bar you can take off the stitches of the second side of neck with a second nylon cord, but this is more fiddly than using a garter bar. (In my experience this is by far the best use for a garter bar. I've never managed to master it for turning work round for garter stitch rows!)

METHOD 3

For a stocking stitch jumper, or an intarsia jumper, both sides of the neck can be knitted at the same time with an intarsia carriage or the intarsia knob on your machine. BUT you have to be careful with the tension! You need to assess your intarsia facility when you first start to use it, for whatever purpose, because the tension can vary considerably from that of the main carriage. I will give you some examples. My Brother intarsia carriage knits much more loosely than my 891 main carriage, so I have to use one whole number smaller to achieve the same tension. My Knitmaster intarsia carriage knits to the same tension as my 500. On my Brother 950, however, the intarsia knob tightens the tension as compared with knitting without intarsia, so I have to enlarge the tension dial number when knitting both sides of a neck at the same time, with the intarsia knob. My experiences will not give you clues as to how your intarsia facility will behave, except to prove to you how variable they are. You will certainly need to assess your own method of intarsia by knitting a tension square with the main carriage, and another with the intarsia facility, with the same yarn and the same number on the dial. Then see whether there is any discrepancy between the two squares. Once you have found out how to make your intarsia knitting the same tension as your main carriage you will know it for all future garments and you will be ready to knit both sides of your front neck at the same time.

You will need two supplies of yarn, one for each side of the neck. Take off the centre stitches, for the neckband, by your preferred method. Run across the needles to bring all needles from WP to UWP. Lay your yarn across the needles in the normal intarsia method for each row. When you need to decrease to shape the neck use your transfer tool to replace needles to WP. Then you can decrease in the normal way, remembering to pull the needle with two stitches out to UWP again and open its latch, before you lay the yarn across for the next row. Knit on in this way, shaping the neck as you go. You can be certain that your front neck decreases are occurring on exactly the same rows and that you have a perfectly symmetrical

time at all, they were all seated comfortably and had fixed their seatbelts.

"Dad, is it true that the winners will have their photographs in the newspaper?" asked **Peggie**.

"Yes, that's quite right. One of the best reporters from **The Morning Eggspress** will be at Crackerville today, so it will be front page news in the morning. Isn't it **eggciting**?" mused Dad. It was a lovely drive from the twins' village, Little Poaching, to the coast. The route went through busy towns basking in the morning sun, over quaint shell bridges spanning cool running streams. There were railway crossings where the car drivers have to be most careful and look and listen for oncoming trains. The road continued through a host of cosy looking villages and hamlets nestling peacefully amongst the hills and farms.

Had you been with the twins that morning, you may well have thought that all the people in **Eggland** were on their way to Crackerville – and you would have been almost right.

Cars and coaches, hikers and bikers, buses and trains, carts and carriages were all on the way.

"Look Mum," cried **Reggie**, "there's even some going by air balloon, I can see dozens looking out of the **Eggbox** hanging from the balloon."

This made Mum **Egg** smile as she answered: "You musn't **eggsagerate** so much **Reggie**. Haven't you noticed that the box is for six only?"

"Mum's quite right," added Dad, "but even so, ho, ho, I am sure that this year, the crowds at Crackerville will be the biggest ever."

Peggie began to fidget. "Will it be long before we get there?" she asked of anyone who was prepared to give an answer. "I'm

getting thirsty and a little worried that the spot that **Reggie** and I would like may be taken by others if we don't get to the beach soon."

She really had no need to worry for, as the family car rounded the next bend, there it was for all to see, Crackerville with miles of golden sands lapped gently by a sparkling sea.

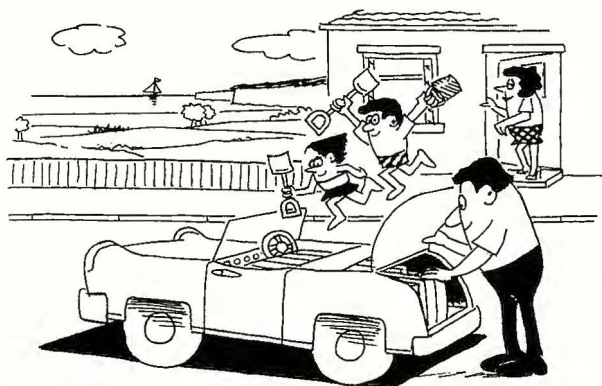
Sandcastle Day is one of the most important dates in Crackerville-by-Sea's calendar and all the people that live there do their very best to make it a day to remember. Flags of all colours, shapes and sizes decorated the buildings, houses and shops proudly greeting the great day. There were so many coloured bulbs waiting to be switched on for the evening's illuminations that even the cleverest teacher in the whole of **Eggland** could not have counted them all. The Town Band was playing holiday music from the Bandstand on the promenade – one of the trumpeters was blowing so hard that his shell was glowing pink from the effort.

After Dad had parked the car, the family set off towards the beach, the twins racing ahead at top speed to claim their favoured spot. They arrived there panting for breath but so pleased that it was theirs for the taking.

"Even if we don't win, it will still be great fun taking part, won't it **Peggie**," panted her brother.

"Of course it will," **Peggie** agreed, "it's only a spoiled **egg** who says that the only thing that matters is the winning."

... But, unknown to our friends, there was one **Bad Egg** in Crackerville that day who would stop at nothing to take the first prize – but that part of our story will, I'm afraid, have to wait until we next meet on the "Korner".



ANSWERS SECTION

10. Glasgow	8. OFFEND	128434
9. Trowbridge	7. BLEND	65124
8. Fwllhell	6. AMEND	6331
7. Edinburgh	5. EXTEND	882354
6. Chepstow	4. PRETEND	536214
5. Dallas	3. DEFEND	34614
4. Amsterdam	2. DESCEND	
3. Swansea	1. ASCEND	
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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 44 [49, 54] Ns at left and right of centre 0 to WP. 88 [98, 108] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 43 [49, 54] Ns at left and 43 [49, 53] Ns at right of centre 0 to WP. 86 [98, 107] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

88 [98, 108] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 50 [60, 70] rows. Work measures 17.5 [20, 23] cm, 7 [8, 9] in. Place marker at each end. K 46 [50, 56] rows. RC shows 96 [110, 126] and work measures 29.5 [33, 37.5] cm, 11½ [13, 14¾] in.

SHAPE SHOULDERS

Cast off 6 [7, 8] sts at beg of next 8 rows and 4 sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 32 [34, 36] Ns and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 24 Ns at left and 20 [25, 30] Ns at right of centre 0 to WP. 44 [49, 54] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 24 Ns at left and 20 [26, 29] Ns at right of centre 0 to WP. 44 [50, 53] Ns. Work as for back from * to *.

2ND SIZE

Dec 1 st at right edge.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

44 [49, 54] sts.

ALL MACHINES

** Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 50 [60, 70] rows. Work measures 17.5 [20, 23] cm, 7 [8, 9] in. Place marker at right edge. K 27 [31, 37] rows. K 1 row extra for left front.

SHAPE NECK

11 TODDLER'S CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply

1 [1, 1] × 500g cone in Jade (MC).

1 [1, 1] × 500g cone in White (C).

6 small buttons.

GARMENT WEIGHT

Finished garment in second size weighs 145g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd, Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 51 [58, 61] cm, 20 [22, 24] in.

Actual size 54 [60, 66] cm, 21¼ [23¼, 26] in.

Length to shoulder 29.5 [33, 37.5] cm, 11¾ [13, 14¾] in.

Sleeve seam 24 [26.5, 29.5] cm, 9½ [10½, 11¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (right light on 580 machines or left light on other models).

BROTHER ELECTRONIC MACHINES

Place pattern at each side of centre 0.

row, K 1 row. Cast off 3 sts at beg of next row. Dec 1 st at neck edge of next 5 rows. 28 [32, 36] sts. K 11 rows.

SHAPE SHOULDERS

Cast off 6 [7, 8] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 4 sts **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 20 [25, 30] Ns at left and 24 Ns at right of centre 0 to WP. 44 [49, 54] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 20 [26, 29] Ns at left and 24 Ns at right of centre 0 to WP. 44 [50, 53] Ns. Work as for back from

2ND SIZE

Dec 1 st at left edge.

3RD SIZE

Inc 1 st at left edge.

ALL SIZES

44 [49, 54] sts.

ALL MACHINES

Work as for right front from ** to **, reversing shapings by noting alteration in number of rows worked and reading left for right.

SLEEVES

Push 29 [31, 33] Ns at left and right of centre 0 to WP. 58 [62, 66] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 1 row. Release card and cont in Fair Isle

in feeder 2/B. Using MT, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 7th row until there are 76 [84, 92] sts. K 13 [9, 5] rows. RC shows 75 [85, 95] and work measures 19.5 [22, 25] cm, 7¾ [8¾, 9¾] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 48 [50, 52] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 47 [50, 53] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing; replace 58 [62, 66] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 2 rows. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 70 [82, 94] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 5 rows. Counting from left edge for girl or right edge for boy, make buttonholes over 5th and 6th, 15th and 16th and every foll 14th and 15th [17th and 18th, 20th and 21st] sts. K 5 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 71 [83, 95] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 5 rows. Counting from left edge for girl or right edge for boy, make buttonholes over 5th and 6th, 15th and 16th and every foll 14th and 15th [17th and 18th, 20th and 21st] sts. K 11 rows. Make buttonholes over same sts as before. K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts along right front edge for girl or left front edge for boy and place on to Ns. Using MT+1, K 2 rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes and reading left front for right front and right front for left front.

NECKBAND

Join shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for



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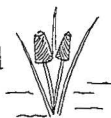
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[106, 112] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 5 rows. Counting from left edge for girl or right edge for boy, make a buttonhole over 5th and 6th sts. K 5 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 101 [107, 113] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Counting from left edge for girl or right edge for boy, make a buttonhole over 5th and 6th sts. Using MT-3, K 11 rows. Make another buttonhole over same sts as before. Using MT-2, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is

completed. Dec 1 st. 100 [106, 112] sts.

ALL MACHINES

With P side facing, pick up 34 [36, 38] sts up left front neck edge, 32 [34, 36] sts across back neck and 34 [36, 38] sts down right front neck edge and place on to Ns. Using MT+1, K 2 rows. Cast off.

PRESSING

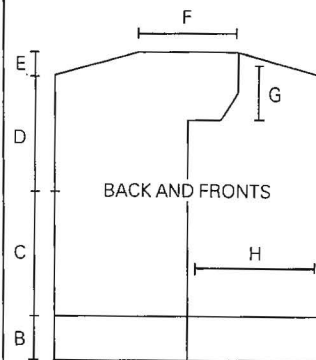
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

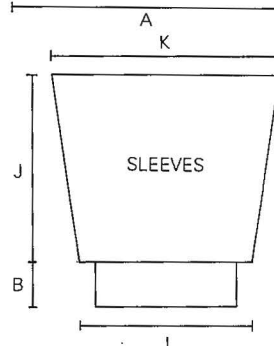
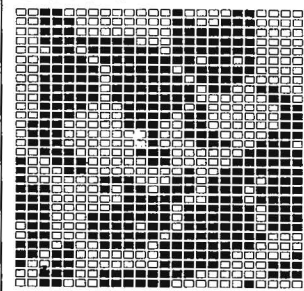
Set in sleeves between markers. Join side and sleeve seams. Finish buttonholes. Sew on buttons.

MACHINES WITHOUT RIBBER

Neaten open ends of bands.

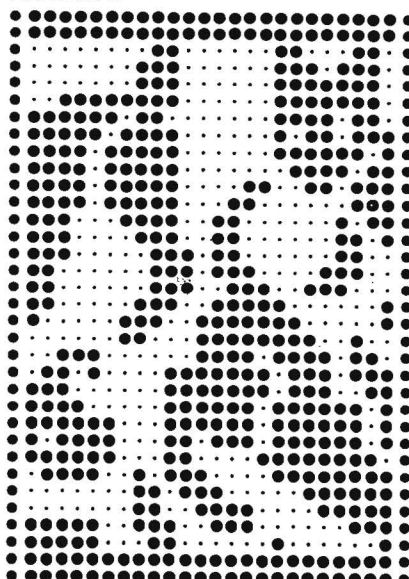


ELECTRONIC



- A = 27.5 [30.5, 33.5] cm
- B = 4.5 cm
- C = 13 [15.5, 18.5] cm
- D = 12 [13, 14.5] cm
- E = 2.5 cm
- F = 10 [10.5, 11] cm
- G = 7 cm
- H = 13.75 [15.25, 16.75] cm
- I = 18 [19, 20.5] cm
- J = 19.5 [22, 25] cm
- K = 23.5 [26, 28.5] cm

PUNCHCARD



Rep these 30 rows
along card starting
and ending with 2
rows of holes as
usual.

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This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

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QUESTION TIME

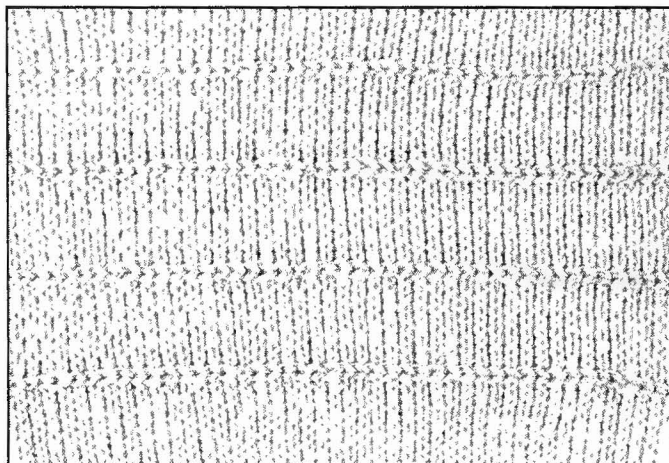
In which we eavesdrop once again on a typical knitting club discussion. The questions are answered by . . .

Pat Coulston

Back in the Summer of 1990 members had discussed at length what would be their charity project, to be completed in time for Christmas that year. After much discussion, it was decided to support again the local W.R.V.S. clothing section for whom we would knit children's jumpers.

November saw the presentation of the work to the Society and well over 50 garments were donated. None were larger than about 30 inch chest and they were nearly all round or V-shaped necks. A huge range of colours were selected, in Fair Isle, tuck, Fisherman's Rib, single motifs (dragons, trains and so on), plus a number of very pretty 'little girl' ones. All had one of the chief ingredients needed, the necks and neckbands were all superb and were guaranteed to go over the largest head! This idea of knitting children's garments is an excellent one for a club project - all garments go where they are needed the most and you do not have the difficult task of trying to price them, as for selling them on a stall and so on.

We will start today, with ideas, suggestions and notations that members have made. Doris first - her feature was some attractive chain stitching going lengthways up and down the knitting. The chains were on the 'right' side and the garment was knitted sideways. A little sample here shows you:



To make the chain, transfer the end needles out one place. Bring all needles to HP and ease the work forward. Make a slip knot with the required contrast yarn, and place it, on the first *empty* needle (left or right side, it does not matter). Working now behind the knitting, 'chain' all along the row and put the final chain stitch on the last empty needle. Bring the original stitches back to their place (now on top of the chain). Push the work back against the sinker posts (still in HP). Knit one row across and continue to knit. This looks most attractive and you could chain every other needle, or every third, to get different effects. Also, do not only think of different colour yarns, but different textured yarns used give a very unusual effect. This method also works very well when making a stocking stitch, sideways knitted double buttonhole (as we did in August 1990). Do the chain first, then with the wrong side facing you, pick up the stitches for the band and continue to knit.

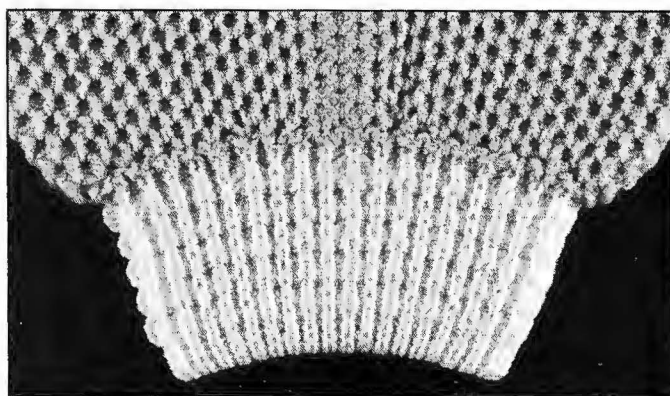
A most attractive outfit had been knitted by Pauline, a sideways knitted skirt with a classic lace V-neck top. The band for the V-neck was in stocking stitch (knitted at MT-1) and she had overlapped it at the V instead of mitring it and it really did look good. Dorothy showed us some swatches of an attractive 4-ply random yarn but they were very limp and lifeless. The yarn had no

'body' to it and needed some help. So, she tried plating with a fine matching 1-ply and the difference was amazing. All the lovely colours of the original random yarn were on the outside, the fine yarn on the inside, just like a very fine backing and the texture was now firmer and would wear and wash without any distortion.

I do like different types of

neckband and cuffs and one idea really caught my eye, especially as it had been done on the single bed. The garment had been knitted in a small tuck stitch but the method used for cuffs and neckband would be suitable for plain or patterned garments.

For the cuff and neckband, card 1 was used, locked. The sleeve was fairly full and commenced on WY.



CUFF

With wrong side facing, return required number of sts (for the cuff) from first row of sleeve, evenly to the machine. Using MT, K 1 row.

KNITTING NOTES

Decrease the tension by one dot each time the 'K 2 rows' sequence occurs after the 4 tuck rows.

Insert card and knit programming row. * Set for tuck and K 4 rows. K 2 rows plain **. Repeat from * to ** four times altogether. Using MT-1 set for plain and knit the same number of rows, *less* about 4-6 rows.

Either cast off very loosely (i.e. back stitch on machine) or, remove on WY, fold cuff in half and slip stitch down through open sts on to the inside.



NECKBAND

Join one shoulder. With wrong side facing, pick up sts from back and front. Using MT, K 1 row. Insert card and at MT-1, K 1 programming row. Again, as with the cuff, decrease the tension by one dot, each time you work the

Set for tuck and K 4 rows. K 2 rows plain. Set for tuck and K 3 rows. K 2 rows plain. Set for tuck and K 3 rows. K 2 rows plain. Set for tuck and K 2 rows. K 2 rows plain. Using MT-1, K 16 rows. Finish

Q "You mentioned 'plating'. Can you explain what you mean."

A "Plating enables you to knit one colour in feeder 1 and another thinner yarn in feeder 2. It must be remembered that these yarns knit each stitch together, so they must not be too thick. Not every machine is capable of doing plating – it depends on the model of machine you have. The Knitmaster models have a plating feeder built in, whereas the later Brother (and Toyota) models have a separate plating feeder supplied. To thread the plating yarn, see your manual but I find it easier, with all models, to take the carriage right out to the end, which enables you to see where you are threading much more easily. Tension needs to be a little higher than for normal; remember, you are using the two strands together. K 1 row. The two strands should have knitted together. Sometimes, the first row is a bit tricky and the plating yarn does not get 'caught in' until the second row. Continue to knit and you will notice that the plating (fine yarn) only appears on the 'wrong' side. You can of course, if you wish, switch the yarns around, so the fine yarn goes in feeder 1 and the thicker yarn which does the plating goes in feeder 2. Then of course, the appearance of the knitting is the other way round.

Once you have mastered the plain knitting, put in a tuck card and, just in an ordinary tuck stitch setting, knit and you will get a most attractive fabric. Plating is a wonderful way of using very fine yarns, which are so economical – those large bargain cones seem to go on and on!! Don't forget, you can also plate very fine lurex type yarns and get most interesting evening effects."

Q "This, I know, is so stupid, but I wasted hours trying to figure it out. I bought a ribber and put it up, but the tension must then leant right backwards. I phoned a friend and she told me to reverse the mast, so that it went in the other way and was straighter. Fine. However now the stupid triangular bit that the yarn goes up through was facing me. This can't be right, and I just could

other way round. There must be an easier way!!"

A "(I do feel for this lady, she was not going to like my reply!) Yes, there is. Just take hold of that triangular piece of wire, pull it downwards and then take it back and up, behind the mast. Say no more! We've all been there!"

Q "I am totally confused. I have just bought a Brother colour changer, because I don't like long floats in Fair Isle knitting and the man in the shop said this would knit them all in for me. Great. However, I now discover it is a 'Double Bed' colour changer. Can't I use this on the single bed for Fair Isle?"

A "No, I am afraid you cannot do that. Your colour changer (and I would not be without mine), does just what its name describes, it enables you to change colours easily, instead of having to do this by hand. The floats get 'knitted in' (on the double bed) because you use special punch cards, suitable for this technique (except for the Electronics, which have button 7 to do this for them). With these cards, you use what is called 'every needle rib' and you change colour every two rows to create

the pattern. You can also use the colour changer to semi-automatically change colour when working in many attractive ribber patterns, such as punch tuck or pin tuck to name but two.

It is possible to use the double bed colour changer on the single bed, for striping, tuck and slip, providing you leave the comb and weights on the work, use the ribber arm and leave the ribber in the up position. You cannot, however, knit Fair Isle on the single bed with the double bed colour changer.

If you buy the Brother single bed colour changer, it still only holds the yarn so that you can change colours semi-automatically. You can do single bed Fair Isle, changing the contrast colours every two, four, six and so on rows, but again, you will need special cards and the floats will not be knitted in. Knitmaster owners now have the YC6, which is a double and single colour changer in one, although, like the Brother, it has a separate sinker plate for the single bed work.

The single colour changer is fabulous when knitting sideways skirts, that is with thick and thin yarn and saves hours and hours of manual changing of yarns and/or

colours. I wouldn't be without my single bed colour changer, either!!

I remember one lady showing at Club a gorgeous two colour tuck suit. I remarked that it was a good job she had just purchased her colour changer, or it would have taken her for ever to have changed the colours manually. She looked blankly at me, then, as realisation dawned, she cried – 'but I didn't realise I could use it and I've done all the changing of colours by hand!'"

This is not a question, but may I give a warning to fellow knitters. I was happily knitting away the other day, whizzing along with not a care in the world when, crash, bang, my table seemed to disintegrate, one side disappeared towards the floor and everything cascaded down. The ribber crashed into my lap, weights on to my toes, yarn round my head and the garment I was wearing was firmly trapped in needles on sinker posts so that I was pinned firmly and painfully down. What had happened was that the wing nuts on the long arms holding the table in place had worked loose. One had eventually come out and that whole side of the table had collapsed, taking my machine down with it. I will now regularly check those wing nuts to make sure that they never work loose again.

Horror of horrors – I did once hear of a lady whose machine plus ribber came off the table into her lap, her chair collapsed under her and she was pinned firmly to the floor for ages and ages as she couldn't move because of a broken arm.

A little tip about the knitting machine table might help: Place the long arm, that comes from the centre, on top of the cross bar (the cross bar goes from the front leg to the back leg) and insert the screw downwards, with the wing nut beneath, that is, in this order; the top of the screw goes down through the centre bar, through the cross bar, and is done up with the wing nut. If the wing nut then comes undone, there is less chance of the table collapsing!

And I thought machine knitting was only mentally stressful! I think, before we hear of one actually attacking us, we will stop



"Now, this is what I call a proposal!"

KALEIDOSCOPE

Up, up and away . . . our balloonists are off on a flight of fancy. Hang them from the bedroom ceiling to be the centre of endless adventures to come in bedtime stories.

BALLOON

Push 72 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. * Using MC, push 1 N at each end to HP, K 2 rows. Rep from * 19 times more. Push 19 inside Ns at opposite end to carriage from HP to UWP on next 2 rows. (The end Ns rem in HP to prevent stretching edges.) ** Using A, push 1 N at each end to HP, K 2 rows. Rep from ** 18 times more. Push 19 inside Ns at opposite end to carriage from HP to UWP on next 2 rows. Rep from ** 6 times more, using colour sequence B, C, MC, A, B and C. Push end Ns from HP to UWP. Using WY, K a few rows and release from machine.

BASKET

Push 80 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and B, K 10 rows. Using MT-1, K 10 rows. Using MT, K 60 rows. Using MT-1, K 10 rows. Using MT-2, K 8 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

PEOPLE

KNIT 2

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 36 rows. Using D, K 14 rows. Using E, K 4 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-3, K 4 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Knit second person using MC instead of C.

SCARVES

Set RC at 000. Using MT-3, cont in circular cord knitting, K 100 rows. Cast off. Knit second scarf in C.

TWISTED CORDS

MAKE 2

Using B, cut a length 228 cm, 90 in long. Tie a loop at each end. Attach loop to a door handle, twist the other end, then fold in half, it will twist itself tog. Neaten ends.

MAKING UP

With right side inside, fold balloon in half. Starting at the end where there are no ends of yarn, graft seam in MC or C until 5 cm, 2 in from the top. Turn to right side. Stuff. Graft remainder of seam. Remove WY. Using all the loose ends, divide evenly and plait tog to make a 15 cm, 6 in multi-coloured plait. Tie a knot in the end and trim. This will be used to hang the balloon from a hook in the ceiling. Thread a length of yarn through loops of first row on basket and unravel WY. With right sides tog, join side seam. Turn to right side. Draw up sts of first row and fasten off securely. Using a needle and cotton, join the narrow ends of wadding tog. Insert wadding into basket. Pull up sts at remaining end and fasten off securely. Tuck inside over the wadding to make basket shape. Catch the 2 centres tog (where sts have been pulled up) with tiny sts to secure. Draw up sts at top of heads and fasten securely. Join back seams sew, fasten securely. Join back seams. Sew a line of gathering sts around neck. Turn to right side. Thread a length of yarn through loops of first row and unravel WY. Stuff softly. Draw up sts at lower edges and fasten securely. Pull up gathering sts at necks and secure. Embroider eyes in F and mouth in C. Neaten ends of scarves and tie around necks. Thread cords through base of balloon approximately 4 cm, 1½ in from centre (making 4

12 HOT AIR BALLOON

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply Acrylic.

Small amounts in Blue (MC), Green (A), Yellow (B), Red (C), Flesh (D) and Brown (E). Oddment in Black (F).

Stuffing.

Piece of wadding 2 cm, ¾ in thick, 30.5 cm, 12 in long and 7.5 cm, 3 in wide.

TENSION

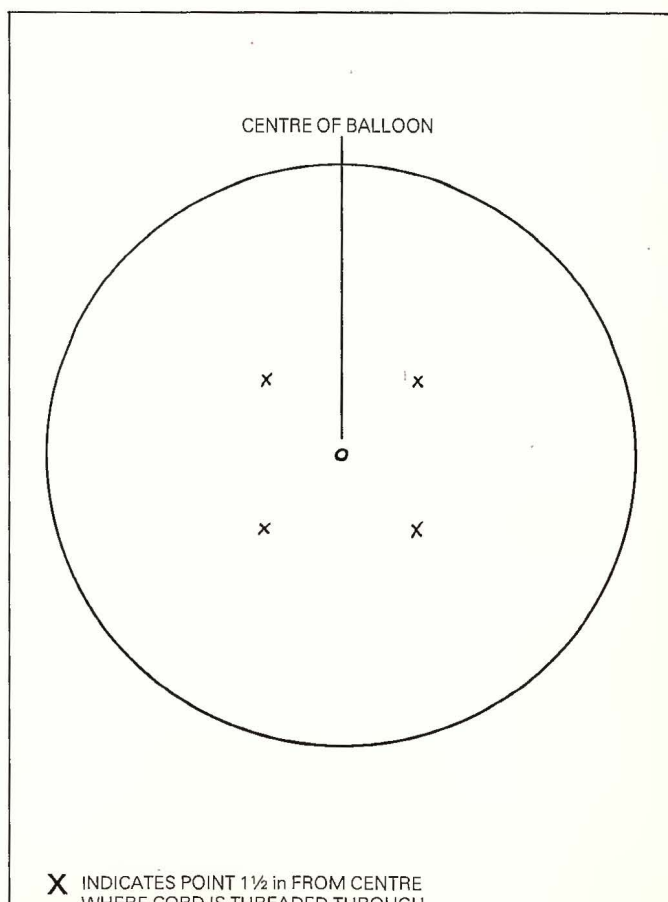
No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.





LAST WORD

Fax or 'phone 0386 833489
your direct line to our News Editor

Ken Freeman

... on yarns

Sunbeam Knitting Wools have notified us of some additions and deletions to their yarn range. There are four new shades added to the Sapphire DK range, all pastels for Spring/Summer. They are Bloom, a pretty soft pink; Dust, a delicious lilac mauve; Larkspur, a sharp, clear blue and Gable, a minty green.

A lot of colours are due to be discontinued in many of the Sunbeam ranges so, if you have a favourite or may be needing more of a particular shade, check up at your wool shop now before it is too late.

Going back to a piece in January about Many a Mickle. Having written "The Complete Book of Traditional Aran Knitting", Shelagh Hollingworth, the author, recently received a letter from a



lady stating the difficulty she was having in obtaining the true Gaelic bainin wool after reading her book. Shelagh has since discovered that Many a Mickle stock both the oiled and scoured types of this yarn. Many a Mickle has been most helpful in solving this problem of obtaining the yarn. Further details about Gaelic bainin yarn can be obtained from Many a Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

Talking about hand-knitting yarns Narvik is a fairly new name on the scene. They have just announced two new yarns that they have added to their range. Erin, a machine washable double knitting yarn, made from 50% wool, 30% viscose and 20% Linen, is manufactured in five shades. Kari is a 40% Kid Mohair, 40% Supersoft Nylon and 20% Acrylic yarn with a soft silky handle and is again machine washable. There are eight shades in this range. Further details about stockists can be obtained from Narvik, P.O. Box No.144, Bradford BD1 4SG.

... on Clubs

We have had a communiqué from Mrs Rosie Williams asking us to ask anyone who demonstrates machine knitting techniques or gives talks, to get in touch with her. She would like details of subject, fee charged and so on, as she is at present compiling a directory of speakers throughout the country for local clubs. If anyone would like to contact Mrs Williams, her address is High Cottage, 120 Lower Road, Harmer Hill, Shrewsbury SY4 3QZ. You can also write to me here at the magazine to be included on the Machine Knitting Monthly Clubline Speaker List.

At present the Almwych Knitting Club of Anglesey are meeting at the Women's Institute Hall on alternate Wednesdays from 7.00pm, and not at Lastra Farm Hotel. Further details can be obtained from Mrs Betty Cox on 0407 730592.

Unfortunately the Bedminster Club have had to suspend their meetings until April. The next meeting will be at the Brigade Centre, Chessel Street on Wednesday 3rd April at 7.30pm, when both old and new members will be welcome.

The Fleetville Machine Knitting Club now meet on the second Thursday of the month at 8.00pm at the Fleetville Community Centre, Royd Road, St. Albans, Herts. Further information can be obtained from Mrs Lomer-Cross on 0707 271302.

... on tuition

Would-be knitters have travelled from far and wide to a farm in Devon in order to learn from experienced tutor Shirley Cowling. For nine years she has been helping beginners to have confidence and the more advanced to widen their knowledge and scope in machine knitting.

You can stay locally and combine your course with a short holiday or you can choose and buy your machine from Shirley who will teach you how to use it.

The courses are held in the workroom at her home, Herdwick Farm and Shirley can organise accommodation in the area if you need it.

If you are wondering if this is the place for you, get a taste of Shirley's tuition style from the article she has written for us this month. You will find it on page 76 where our Spotlight is on ways and means of dealing with what Shirley calls "stitches in waiting" when your work is divided for the front neckline.

You can find out more about the services she offers from Shirley Cowling herself. Her address is

Maggie Andrews of Magpie Designs has opened her workshop to students. She is now offering one day courses for owners of all Japanese machines both single and double bed. The courses are suitable for both beginners and the more advanced knitter. For further information you can write to Maggie at 79 Hookfield, Harlow, Essex CM18 6QQ, or telephone 0279 422994.

Pam Turbett and John Allen will be visiting the Abingdon College of Further Education, Northcourt Road, Abingdon, Oxon, on Saturday 29th June to give talks and slide shows. Tickets cost £11.00 including lunch and refreshments but are limited. Please write to Mrs C. Eccles, 16 Baker Road, Abingdon, Oxon OX14 5LW, enclosing an SAE for further information.

... on books

I have just received from Batsford a copy of Hand Tooling Techniques for Machine Knitters by Susan Guagliumi. Filled with a whole host of techniques shown in diagram form and accompanied by black, and white prints, this book although reaching the stores at a cost of £19.95 provides the knitter with many hand tooling techniques for everything from twisted stitches through to cables. A very helpful book for those looking for something different from their machine, this book is available at book



Rowan Knitting Book 9 is out, reflecting the atmosphere of Miami Beach, the inspiration and setting for this book. You will find inside the latest collection of twenty-five handknit designs from Rowan Yarns. The designers for this book include Kaffe Fassett, Annabel Fox, Jean Moss and Kim Hargreaves. Their designs are graded according to the knitting ability required and yarns used include Den-m-nit Indigo Dyed Cotton DK, Cotton Chenille and Mercerised Cotton. Available from Rowan stockists for £3.95.

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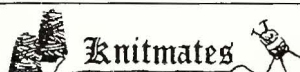
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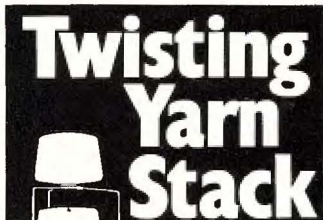
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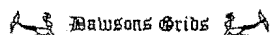
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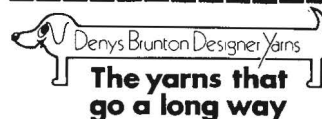
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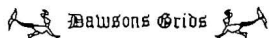
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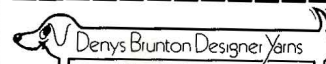
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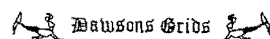
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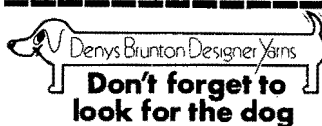
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CLUES

1. Sincerest form of flattery?
2. Without delay.
3. Greatly, enormously.
4. I place Tim awkwardly and involve him somehow.
5. Lacking in detail.
6. Medically protected with Mum inside?
7. Acting on the merest whims.
8. Botanical name for Busy Lizzie.
9. Of major significance.
10. Might such an object thwart that irresistible force?
11. Heater finds a place in memoirs, perhaps.
12. Top misers posing as benefactors?
13. In the mind only, without the basis of fact.
14. Showing neither favour nor disfavour.

1	I	M	*											
2	I	M	*											
3	I	M	*											
4	I	M						*						
5	I	M						*						
6	I	M	*											
7	I	M		*										
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9	I	M			*									
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14	I	M	*									*		
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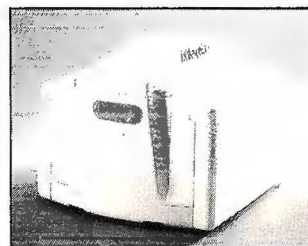
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1. Only one entry per postcard will be accepted. You should send your postcard to May Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st May 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
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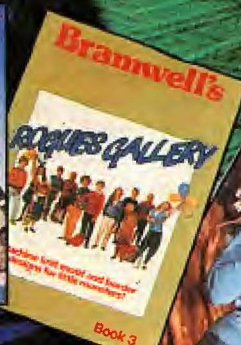
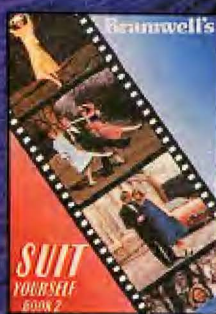
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- Tweedknit • Shetland
- Zodiac • Ivette
- Montana Cotton



Bramwell CHOICE YARNS

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